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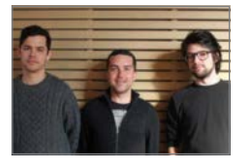
THE WEB DESIGNER MISSION

To be the most accessible and inspiring voice for the industry, offering cutting-edge features and techniques vital to building future-proof online content



Mark Billen

Highlight



We try as much as we can to follow the strict 'Three Fs' rule, taught to me by Bill Drenttel

Teddy Blanks, designer and one partner of New York agency CHIPS, reveals all on the secrets of creative success in our latest agency Pro File.
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2012 brings fresh optimism for what is to come in web design

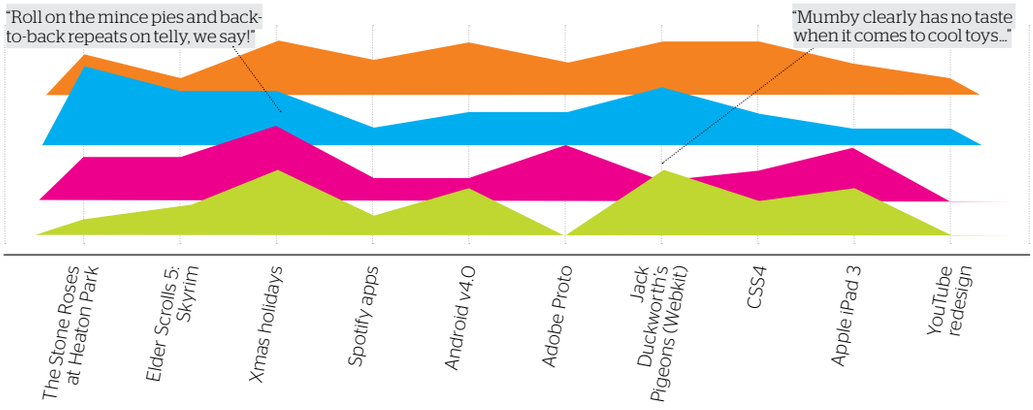
We seem to say it every 12 months, but the passing of 2011 will represent a tough act to follow for our industry. However it was mostly a time of consolidation for certain key technologies, reinforcing the anticipation and excitement felt last January. In the world of hardware it turned out that tablet computing is here to stay, with Apple enjoying a successful iPad 2 launch and rival manufacturers falling over themselves to grab a slice of the pie. It transpires Amazon, with its Kindle Fire, could prove to be the biggest market contender if it goes global in 2012. Android too really upped the ante last year and we now have version 4, along with a raft of exclusive apps that include those released by Adobe in November. We actually have a first tutorial on using Proto on page 66, although I wouldn't expect too much editorial from us on Flash after the announcement that mobile support is being discontinued! HTML5 really did dominate 2011 and, coupled with JavaScript and libraries like jQuery, it managed to convince the community that it could deliver on the initial promise. I also get a sense that designers want to use it so much, almost as a badge of honour, that they have in many cases gone back to basics – eschewing the often unnecessary fluff that Flash afforded them. Web standards have become cool and the W3C deserves a bit of credit for doing that, even if a certain legend from Cupertino also helped. Yes, 2011 was also a sad year for the passing of Steve Jobs, and it will be of great interest to see how Apple progresses. But whatever happens, we'll be there with you... Happy New Year!



Web standards have become cool and the W3C deserves a bit of credit for doing that

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Excitographic

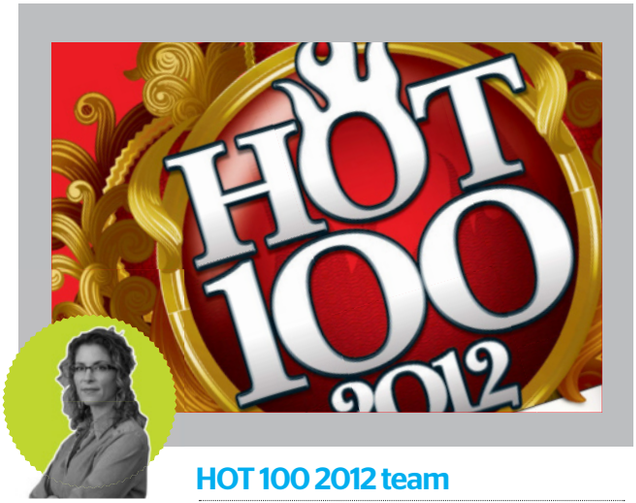
Plotting the features that got us in a frenzy over the month...

- Steve Jenkins, Features Editor
- Mark Billen, Editor
- Steven Mumby, Designer
- Adam Millward, Senior Sub Editor

Turn over to the contents to discover what's going to get you excited this issue...

This issue's panel of experts

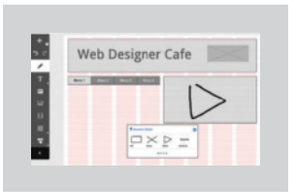
Welcome to that bit of the mag where we learn more about the featured writers and contributors...



HOT 100 2012 team

This year our annual cover feature not only welcomes Stephanie (Sullivan) Rewis as special guest, but also includes contributions from Simon Bisson, Matt Wiggins and the guys at Legwork Studio, Jake Rutter and Thord Daniel Hedengren. A big shout out to all the guys involved for their words of wisdom regarding HTML5, CSS3, jQuery and WordPress... **Page 38**

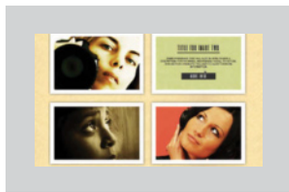
> A big shout out to all the guys involved for their words of wisdom regarding HTML5, CSS3, jQuery and WordPress



Dylan Baker



Dylan is a freelance writer and photographer based in the north east of England. He's here to look at Adobe's new Proto app for Android which allows you to draft wireframe website designs with just a few gestures while on the go. **Page 66**



Sam Hampton-Smith



A keen supporter of web standards, Sam loves getting the most out of HTML and CSS. When not writing for **Web Designer**, he runs a graphic design agency in Scotland and you can follow him on Twitter via the username @samhs. **Page 54**



Mark Shufflebottom



Mark is an Adobe Education Leader and programme co-ordinator of BA (Hons) Interactive Media Production at Bournemouth University. This issue Mark reveals trendy parallax-scrolling backgrounds with jQuery techniques. **Page 62**

Neil Pearce



Neil is a designer and front-end developer based in Essex. He returns this month with the first of a two-part tutorial on how to design and build an image slider using jQuery, HTML5, CSS3 and, of course, a bit of Photoshop. **Page 58**

Adam Smith



An avid Photoshopper for more than ten years, Adam is our regular Web Workshop expert for cracking the graphical side of web design, and this month he shares his expert knowledge on creating faux-transparency effects with PNGs. **Page 84**

Matt Gifford



Matt is a lead RIA consultant developer who specialises in ColdFusion, Flash and AIR development. With over ten years' industry experience across various sectors, he is a regular presenter at national and international conferences. **Page 70**

Eric Freeman



Alongside Elisabeth Robson, Eric is co-author of the books *Head First HTML & CSS* and *Head First HTML5 Programming*. A computer scientist and former CTO of Disney.com, this month he concludes our recent series on JavaScript. **Page 74**

Elisabeth Robson



Elisabeth is the co-founder of the online education experience WickedlySmart, providing various training on web technologies. Joining forces with Eric, she's back to deliver part 4 of our beginners' guide to JavaScript coding. **Page 74**

Got web skills?
We're always looking for the hottest web-design talent. Email **webdesigner@imagine-publishing.co.uk** with examples of your creative work

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Cutting-edge features, techniques and inspiration for web creatives

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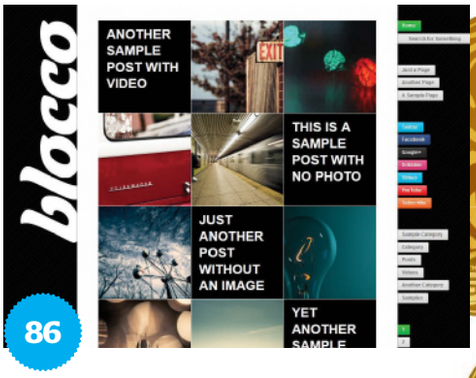
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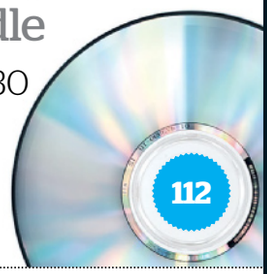
Pro file: CHIPS
Journey into Brooklyn's coolest creative loft

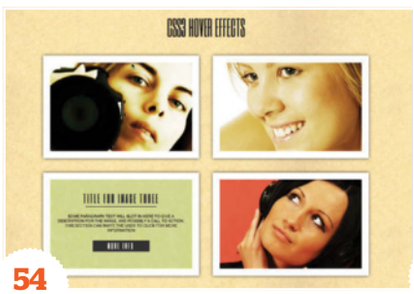
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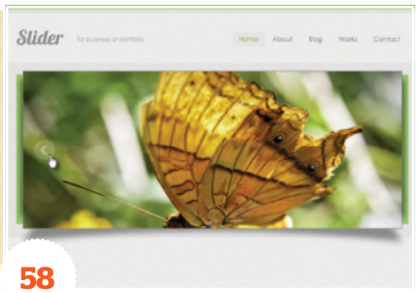




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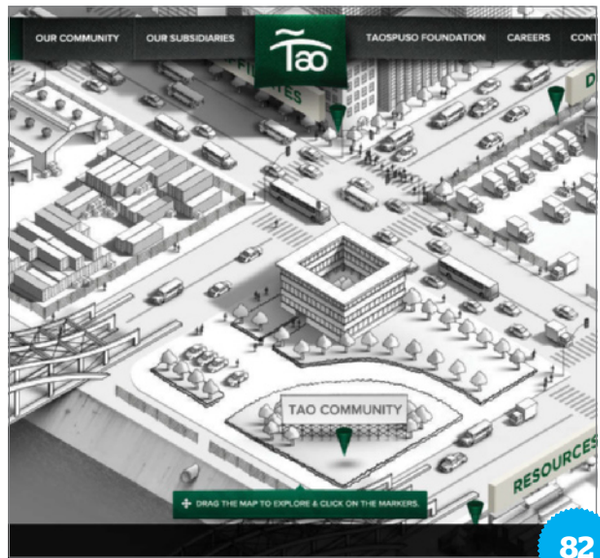
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Discussing the hottest topics in the web-design world

If you have a creative project, new web product or great designer story, contact the editorial desk

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Old Year's resolutions

Web Designer takes a peek into the past and checks out how the talent, trends and technologies predicted for greatness have fared over the last year – as well as considering what 2012 might hold

Let's face it, 12 months is a long time in the fast-paced world of the web and technology. Predictions are easy to make but far more difficult to get right.

Unbelievably it's been a year since **Web Designer**'s last HOT 100 annual prediction fest and, as forward-thinking as we are, we're the first to admit that even we can't get everything right.

The HOT 100 of 2011 brought together a host of talents, trends, hot sites, technology and ones to watch as predicted by the industry and **Web Designer** itself. With far too many to choose from we decided to take a look back at a specially selected six and give our thoughts on how they panned out. Have they taken off and become integrated into the fabric of the everyday web? Have they been adopted by the internet-loving masses? And, as is almost inevitable with any future-gazing, which ones never came to fruition, or are still lingering in the wings, waiting for their chance to step into the spotlight?

While looking back **Web Designer** thought it would be a good opportunity to take a look forward too with a little crystal ball gazing. Numero Uno and Editor Mark Billen looks to be spot on with his prediction of a holiday in 2012. But, thankfully, his number two and ever-present Features Editor Steve Jenkins, who doesn't have time for a holiday, has something more serious to say. "Responsive design as a technique/principle is a great idea. But, at present, its capabilities have yet to be fully explored. What I am looking forward to in 2012 is a much more imaginative and mature use of the tool. I want to see design driving the principle rather than the other way round. I am genuinely excited about the evolution of responsive design. I know it's going to happen and, by the end of 2012, more designers than ever will have adopted the technique." Whatever does happen in 2012, it is guaranteed to be another year of great innovation and we at **Web Designer** cannot wait!



Champagne Valentine

www.champagnevalentine.com

This ultra-chic agency was touted for great things by Web Designer at the end of 2010. We catch up and find out what's been happening over the last 12 months

Champagne Valentine (CV) is an 'interactive, creative, cross-platform brand bubblebath', which 'creatively directs brands into romantic digital spaces. Not always safe, but always warm'.

In the last HOT 100, **Web Designer** described the agency as 'creating compelling and technologically advanced works'. It has worked with world-renowned clients including Diesel, VH1 and T-Mobile. So, what have the CV team been up to since the last time we spoke to them?

Champagne Valentine has evolved and matured its core creative services and is still working with some of the world's biggest and best brands. The studio certainly hasn't lost its identity and one of its more recent campaigns sees CV's stamp all over it: Champagne Valentine was the creative tour de force behind a fashion film for Versace's new collection at H&M.

The agency collaborated with *Ilovefake Magazine* to produce a concept and direct the psychedelic extravaganza for the highstreet brand. Watch it over at **http://vimeo.com/champagnevalentine**.

It looks like CV is destined for great things again in 2012. **Web Designer** will be keeping a close eye on them and championing their cause.

Feature

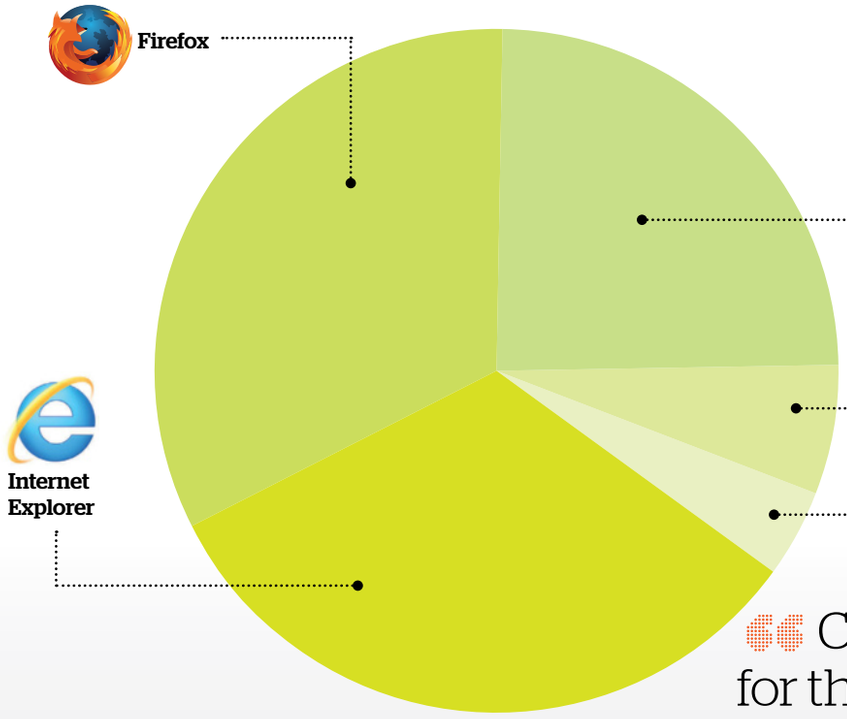
IE6 refuses to go away

The spectre of IE6 has haunted us for far too long and 2011 was going to be the year it was finally exorcised from the desktop. Has the antiquated and outdated browser finally bitten the dust and who's the latest contender taking the market by storm?

Internet Explorer 6 is a web browser that has been hampering the progress of web design – for some anyway – for far too long. Totally Communications' (**www.totallycommunications.co.uk**) Toby Mason was one who felt it should be put out to pasture: "I hope 2011 will spell the end of Internet Explorer 6. IE6 compatibility seriously detracts from what is possible and the hard launch of IE9 should bury it for good. Unfortunately, many public sectors are still reliant on it and government cutbacks may yet see IE6 live on."

So, what has IE6 been up to in 2011? As Mason predicted, sadly it is still here and probably will be for a while yet. But the good news is that Microsoft has recognised the browser needs to be killed off. The Internet Explorer 6 Countdown (**www.ie6countdown.com**) monitors IE6 usage across the world with the aim of getting the figure below one per cent. Figures from the site show that 2011 saw a drop from around 12 to 8 per cent. Who are the biggest culprits? The People's Republic of China; the country has IE6 usage of around 27 per cent.

What has come as more of a surprise is Chrome's rise and Firefox's slow decline in the worldwide browser market. Chrome overtook Firefox for the first time in November 2011 and Internet Explorer even saw a very slight upturn.



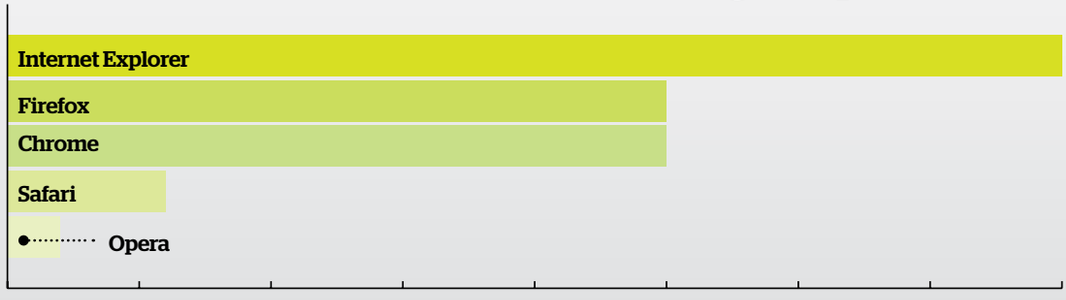
Top 5 browsers in Europe

From Nov 2010 to Nov 2011 Firefox's share in the European market has slowly increased, while Internet Explorer's has slowly declined making them equal partners in the browser stakes. Source: **http://gs.statcounter.com**

> Chrome overtook Firefox for the first time in Nov 2011 and IE even saw a slight upturn

Top 5 browsers worldwide

The global browser market over the last 12 months (Nov 2010-Nov 2011) has seen some surprising changes. Internet Explorer has taken an upturn, while Firefox has seen a decline and been overtaken by Chrome for the first time. Source: **http://gs.statcounter.com**



HOT 100

Web fonts and typography

At the end of 2010 it was clear that typography on the web was set for a revolution, but no one could have predicted quite how radical the movement would be

Choosing web fonts as a tool for the future even 12 months ago could hardly be classed as sticking your neck out. But the whole genre has developed apace and is now an essential element in the web-design process.

@font-face is still very much part of the web font family but involves a degree of knowledge for implementation. Obviously, not a big deal, but with a service such as Google Web Fonts the process has got even easier. Its library is constantly expanding and now offers well over 300 font families which are incredibly simple to add to any website.

Admittedly, the Google service can currently be a little limiting due to many of its fonts only offering one or two styles. However, there are some very notable and popular typefaces to be found – eg Droid Sans and Droid Serif – that provide great typography. The expansion of type services such as Google means users can get more creative without having to dip their hand into their pocket, which undoubtedly has led to more and more creative examples hitting the web.

As mentioned in the HOT 100 2010 the Web Font Awards always provide some great examples of the genre in action and hint at where the trends in digital typography are heading.

As the organisation's website points out: 'Web fonts are no longer an experimental technology; this year resulted in a showcase of highly creative and innovative sites featured by top designers from around the globe.' The two top winners of 2011's competition – as chosen by the community and judges – are shown to the right. For full details of last year's contest and how you might go about signing up to enter your own site in 2012, head to **www.webfontawards.com**.



Community Choice Winner

Baltimore Fishbowl
www.baltimorefishbowl.com
Fonts used: Proxima Nova Extra Condensed, Proxima Nova, Chaparral Pro

Proxima Nova



Judges' Choice Winners

Das Fork
www.fork.de
Font used: Malabar Pro

Malabar Pro



ONE TO WATCH

Qwiki

www.qwiki.com

After another successful year that saw the launch of its own plus-sized social network, Google seems unstoppable; is there room for a new search engine?

Predictions are easy to make; if you believe in something, you believe it will succeed. However, a product needs to be more than just brilliant to be a success. The timing has to be right, and then a product or service still has to have the 'likeability' factor to be adopted by the masses. On the surface Qwiki looked like an excellent service. Nick Gawith, chief information architect at SapientNitro, told **Web Designer** last year: "Qwiki is (if it turns out to work) the first credible threat to Google's ubiquitous white search box. It's unfair to compare Qwiki to Google, but it really is the first time that I've seen a way of presenting search results that isn't just a slight alternative to a list, something overblown or something that just doesn't work as well. In other words, something credible that could compete with that white rectangle and turn the quest to gather information into a full interactive media experience – an innovation this space has yet to truly encounter."

So, how many have heard of Qwiki, or even used the service? Well, it's popularity has taken a nosedive since the beginning of 2011. January 2011 saw a peak of 183,000 visitors, but this has been on the decline ever since with only 35,000 visitors in October 2011. Will the search service make a comeback in 2012? **Web Designer** doesn't think so in its current form, but a few simple changes and it really could be a winner. Pay a 'Qwiki' visit and send us your thoughts (@WebDesignerMag).

TREND

Video in demand?

TV catchup services like BBC iPlayer have seen steady growth, but are people ready for a universal platform?

Paul Bedwell, an information architect/user engagement consultant at Reading Room, told Web Designer that video on demand (VoD) was going to be big in 2011. Here's a recap.

"In 2011 we will see widescale adoption of internet TV services across a plethora of devices. Platforms are no longer emerging but maturing with support and aggressive pushing of new technologies.

"The real loser will be Microsoft as it fails to engage users with touch interfaces and the seamless integration of services across devices on the web. YouView will prevail as a massive winner in the UK as users migrate from separate platforms such as BBC iPlayer, ITV Player, 4oD and BT Vision to a single common platform. Expect the interaction between devices to [lead to more] engaging experiences. People will be able to watch streaming video content on the TV while controlling it with a phone or tablet. Shopping will become more personal [too] as consumers interact with adverts from their TV."

Ever heard of YouView? Ever used YouView? **Web Designer** has, but paid little attention to its services. Has YouView been adopted by the masses? It would seem not. The end of 2010 saw some interest with the site amassing over 2,000 visitors for December, but this crashed to just under 100 visitors per month by mid-2011, slowly rising to around 800 visitors in October. Potentially it could have been the publicity **Web Designer** gave it last year that boosted the former figures.

It seems that video on demand is a slowly evolving trend and 2012 and the year after will no doubt see a steady adoption of VoD and internet TV services. Have you watched Google TV yet?



Great things were expected of YouView, but they didn't pan out in 2011 – perhaps 2012 will see it come into its own?

Readers' tweets

The industry is always keen to make a prediction or voice an opinion. To balance things up Web Designer posed you guys the question: 'Tell us what technology, trend or tool you are looking forward to in 2012.' Here are a few of the replies.

Going shady
Jeff Lau
@WebDesignerMag CSS shaders, so we can finally do some effects other than shadows and rounded corners in the browser

Going edgy
Tim Wickens
@WebDesignerMag
Adobe Edge is certainly a tool I'm looking forward to #HOT100

Going parallax
Fcodebue
@WebDesignerMag HTML5 parallax technology and 1page website **www.p-lab.biz**

Going full screen
TheSouthEnd
@WebDesignerMag #HOT100 Hoping for more full-screen background sites and the fixed background attachment property to work in mobile browsers

Going Lytro
FocusOnline
@WebDesignerMag #HOT100 #2012 I'd pick #lytro cameras (**www.lytro.com**) as a top tool and #duolingo (**http://duolingo.com**) as a trend

What do you think?
Let us know your views on the predictions, new and old **@WebDesignerMag**

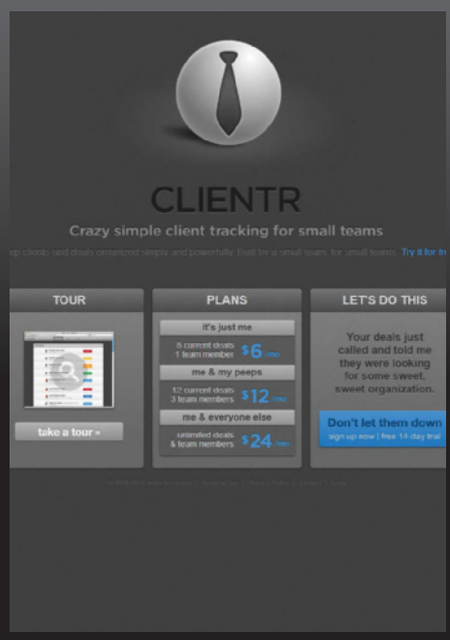
TREND

Back in black for gradients...

Backgrounds are the main canvas of a webpage and choosing the right colour or image is critical to getting across the right tone for the brand

Black is the new white, or is white the new black? When it comes to backgrounds white is still king in our eyes, but there is plenty of competition looking to take its place. Last year Michael Salamon, lead experience architect at EffectiveUI (**www.effectiveui.com**), offered a light-hearted assertion: "Black backgrounds with multiple instances of black-to-dark grey gradients overtake the ever-present stark white-reflective white of all that white. Black will be used to convey 'glamour', 'class', 'elegance' and 'high-design'... until white makes its triumphant return in this never-ending battle of the eternals."

Black gradient backgrounds are a cool alternative to single-colour backgrounds, but they have never really gone out of fashion. Variations on the concept come and go, but black and gradients will always remain a constant source of class, in 2012 and beyond.



Crowd source

Your emails, tweets, forum comments. The social network but in print

This month we're talking Google's quest for code, the future of HTML5 and Adobe's announcement to kill off Flash on mobile

DART

Can Google Dart be seen as a serious alternative to JavaScript or is the search giant going too far in the quest for web supremacy?

Subject Flash in the pan?

From John Decampo

Never been a big fan of Flash. I know it has its place in web design and I know it is still loved by thousands of designers around the world, but for me I have always struggled to find a reason to use it. As we all know Apple decided not to support it and it seems that Adobe has finally realised that there are better options out there, especially for mobile.

Personally, I will be happy to see the back of Flash on mobile devices as I think it never really served any purpose on the small screen. The desktop is a different matter, though, and I hope that Adobe concentrates on the big screen to ensure that great designs are still appreciated, but also keeps the software bandwidth-friendly.

The decision to concentrate resources on the desktop rather than the mobile may prove to be a very wise decision by Adobe in the future. More resources can be given over to Flash Player, which in turn will lead to a better product. There is no doubt that the Flash experience needs to be viewed via the desktop to really appreciate the quality of the work.

Kimberley Fox
Some great freebies on the resource disc with @WebDesignerMag issue 190. Can't wait to try the Doodle Dandy brushes!

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Search for Web Designer on iTunes or download it directly from our site

Episode 13
Chris Barling



Actinic chairman and co-founder Chris Barling talks about eCommerce and how consumers will be doing their shopping in the future.

Episode 12
Elliot Jay Stocks



Web fonts, typography, HTML5 and CSS3 all get the Elliot Jay Stocks treatment in this episode.

Episode 11
Jan Cavan



Web Designer talks about WordPress and web design with Dawghouse Design Studio owner and SendGrid UI designer Jan Cavan.

Subject What's HTML5 all about?

From Gerry Meyer

HTML5 is the future of web design – well, at least until HTML6 comes out – but I am struggling to see what all the fuss is about. I know it has some new tags that make it 'semantic', but surely it has more to offer than this. And is it essential that I start designing with it *now*?

HTML5 is undoubtedly the future of web design, Gerry, but as you point out, only until HTML6 comes around. However, HTML5 is effectively an extension of HTML4, meaning that it has retained a lot of the tags from HTML4 but improved the current status of the specification with a range of new semantic additions. The new elements such as header, footer and nav are simple additions, but make a huge difference for those building pages. Beyond the more obvious there are tags such as canvas and video, which in their base form are simple, but it's the potential of such tags that make them so exciting.

Subject Google Dart: hit and miss

From Harry Ardmanny

I've just read about Google Dart in issue 191 and figured that it's Google and they already own enough of the web, so I'll probably be giving it a miss. Plus, I have been teaching myself the web designer's language of choice – jQuery – so why do I need another language to complicate the issue?

Google is without a doubt a powerful force in the world of the web, Harry. This means it has the resources to look at technologies and come up with its own take. Google Dart is in its infancy and we are pretty sure that it will not be taking over from JavaScript and jQuery any time soon. We'd still recommend you keep one eye on Dart though!

Subject PSD to WordPress

From Martin Evans

Thanks for the 'WordPress: Design a professional theme' tutorial (**http://tinyurl.com/wpprotheme**). I have designed a few WordPress themes in the past but that's all that has ever happened. They are sitting on a USB drive somewhere in my office and have never been made 'live'. Will there be a tutorial or a recommendation on how to turn a PSD into an actual WordPress theme?

Web Designer tackled this subject a good while ago,

Join the conversation as it happens on Twitter @webdesignermag
Comment on the news and opinion www.webdesignermag.co.uk
Email the editorial team at webdesigner@imagine-publishing.co.uk

Martin, but now would seem a good time to look at it with fresh eyes. There are plans to include a PSD to WordPress tutorial/feature in the near future. So keep an eye out – it will be coming your way soon...

Subject Thanks for the help!

From Luda Taylor

I'm happy to let you know my new site is now ready. I would be delighted if you could take a look and tell me what you think, as you gave an honest opinion last time, which is very important to me. The address is **www.bridaldressalterations.co.uk**. It is not on Google yet because my old one is .com and I have paid up for a year. I have to talk to Google about how I can swap domains, then it will be up there. Thank you so much, **WD**, I really appreciate your help.

Glad we could be of service! We have to say the new site is a vast improvement on your old one, Luda, and does justice to your designs. We have checked and you own the name **www.bridaldressalterations.com**. It is registered to you, so you can use it as well as **www.bridaldressalterations.co.uk**. Talk to the company where the .com domain is stored – this is Fasthosts (email: **domains@fasthosts.co.uk**) – and they will tell you how to point the name to your shiny new URL.

> There are plans to include a PSD to WordPress tutorial/feature in the near future. So keep an eye out – it will be coming your way soon...

Comments from the Blog

Web Designer is always keen to hear from its readers, followers and visitors around the world. Here we bring together a specially selected collection of thoughts from the last month.

Meredith Sweet said:
@WebDesignerMag Flash mobile going buh-bye? A good thing! It's about time Adobe woke up and smelled the HTML5!

estudio 1430 said:
¡El Diario de estudio 1430 está disponible! **bit.ly/sHaLuW** Historias del día por @WebDesignerMag

Richard Huf said:
@ElbertF noticed that wappalyzer got a mention in a recent @WebDesignerMag

Stephen James said:
@WebDesignerMag @AutumnPederson Why would you want 'pages' in a digital medium?



ANDROID MAGAZINE

There are over 100 million Android-powered phones and tablets around the world, and currently over 300,000 apps to choose from. **Android Magazine** is the only publication dedicated solely to this increasingly popular platform. The magazine gets under the skin of the OS, and offers a host of step-by-step tutorials and features on how to use, hack and improve any Android device. Issue 7 features 'The Beginners' Guide to Hacking Android' and goes on sale from 12 January 2012. Find out a whole lot more about both the magazine and the platform at **www.littlegreenrobot.co.uk**.

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Lubos is creative director at Striker, a digital creative agency based in the UK and the Czech Republic. Working with clients and other agencies, his projects cover websites, illustrations and animations.



Lubos Buracinsky

Mobile Flash may be dying, but don't abandon the platform yet

I think 2012 looks set to be a bright year for web designers. Adobe, as one of the major vendors of software for web designers, seems to be continuously pushing hard with its HTML5 support and this coming year will be no different. In fact, just recently, perhaps Adobe has been pushing slightly too hard.

In November 2011, Adobe announced that it was abandoning Flash Player for mobile devices. Shortly after that, they also noted that they will be dropping Flex for the sake of it becoming an open-source framework. After the initial statement particularly, the internet exploded and two main camps emerged.

In the first camp, the Apple preachers were mostly mentioning Steve Jobs and how right he was to ban Flash from Apple devices, claiming its poor performance etc. And in the second camp, there were developers and agencies, who were not happy with the way Adobe had put out its statement, to say the least. I happen to be in this latter camp. Some even out and out claimed that Adobe had made their life a misery, by publicly abandoning Flash – "Is Flash as a platform crap now that you are letting it die? Oh wait, you are also dropping the Flex/Flash framework as well? Great, please send your representative to our client meeting at your soonest convenience!" Although the statement was later revised by Adobe's PR officials in terms of answering questions and clarifying what the move actually meant, the writing was on the wall, at least for the majority of consumers (at least those who care about the platform): Flash is dying; Adobe is jumping ship!

> "I'm pretty certain that, in an agency environment, having no Flash Player on mobile devices will have very little to no impact"

Of course, that is not true at all. I'm pretty certain that, in an agency environment, having no Flash Player on mobile devices will have very little to no impact on its production pipeline. Flash-based AIR apps and games packaged to work on iOS stay and Flash Player for desktops is still in its prime with new features and all. However, that is unfortunately the message the guys at Adobe managed to get out, albeit unintentionally... Oh well, much of the job is left with us – the agency guys – who will have to do all we can to educate and reassure our clients that Flash is still here to stay, for a little while anyway, so there's no need to panic just yet.

Speaking of which, it seems that 3D development in Flash will continue to boom. When I recall the most recent Unity3D presentation, the ultimate combination for 3D development is becoming clear to me: Unity3D plus Flash. Combine the immense features of Unity3D together with Flash's penetration and you have a killer workflow. As soon as Unity3D exporting to Flash is available along with an editable AS code it spits out, it might as well be goodbye for most of the other 3D Flash engines. In fact, as Unity gains more and more steam, we are bound to see the number of 3D, web-based (and multi-platform) games rising.

On the other hand, as a result of Adobe's HTML(5)/CSS efforts, I'm delighted to see more people using Muse and Edge. These have so far both proved to be great tools in regards to developing non-Flash sites, in particular for those not so keen on coding, like myself. As more mobile devices are sold, the demand for amazing content continues to rise as well and these two particular apps currently seem to be a solid starting point. Naturally, I see more people choosing HTML5, jQuery, CSS shaders and the like as a method to display and showcase their content on mobile in 2012.

It also seems that history is repeating itself in terms of web design itself. As much as we saw endless shiny orbs and buttons in the so-called 'Web 2.0' era, there now tends to be more super-clean websites. The cleaner, leaner site, with much of that Apple-esque feel focusing on good use of space, bright tones and overall simpler problem solving in terms of navigation and user flow seems to be everywhere now. Most notably, you can spot these in the start-up scene; I sometimes check out budding companies just for the sake of seeing what the latest competition is producing!

Overall, I'm looking forward to much of the web stuff that's coming out this year; perhaps the bright future of the end-user experience is again on its way to the masses.

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Google™

web scene

Guide to the Floating City



Simon Bisson

Well-known technology and engineering writer Simon isn't a gamer per se, but he's been listening to Thomas Dolby's music since the late Eighties. At least that's his excuse for ending up a member of the Mulberry tribe.

Can a web mashup make a great game – and sell music?

First, a confession of sorts: I've been a fan of Thomas Dolby's music since the Eighties, following his online fan community from USENET to mailing lists to the web. So when he announced that he was staging a web-hosted alternative reality game to publicise his first album for 20 years, I was quick to sign up.

What I didn't know was that I'd signed up for a summer of trading items culled from his songs, solving puzzles as I went, and taking part in a growing community of like-minded folk all of whom were trying to solve the same puzzles and answer ever-more complex challenges, while exploring the game's increasingly deep and involving storyline. I also didn't know that the journey would lead me to a nightclub in San Francisco to hear the musician tell the story of the game, and where I'd meet folk I only knew from forum postings and online conversations.

Dolby's *A Map Of The Floating City* game wasn't a high-budget affair, full of 3D Flash and the latest HTML5. Instead it stitched together a number of different web properties and services, wrapping them in a coherent skin and using the players' imaginations to fill in the gaps as tribes of players drifted North, in a journey where co-operation, not competition, was the key to success.

Most of the game took place on a trading map, which was built using one of Google Maps' lesser-known features. Using the Maps API you can add your own set of image tiles to a map, replacing Google's familiar imagery with your own maps. The diesel-punk, post-holocaust continents of Amerikana, Oceanea and Urbanoia were distorted images of America, Europe and Asia, while custom push-pins marked the trail of boats to the North Pole. Puzzles arrived in the shape of Daring Sorties to the ravaged continents, wrapping Photoshopped images with SoundCloud-hosted musical clues from Dolby's earlier works. Meanwhile a relatively simple trading engine handled the process of moving players North, helping them earn downloads of songs as they went. Code could be quickly edited, and rare bugs were fixed by the small team of developers within minutes of being reported – and new features appeared just as quickly.

It was the music that mattered, of course. Trading items came from Dolby's catalogue of songs – though when he wrote *Flying North* back in the early Eighties, I'm sure Dolby never thought of mutant cannibal moths eating their way through the holds of an armada of ships that were fleeing a planetary disaster caused by the rivalry between Edison and Tesla. Collect enough items, and you'd win a download of a song. Fill your hold, and it was a mix of a whole album. Revealing a back catalogue (that was in some cases older than the game's players) gave Dolby a new community of listeners, as well as introducing new tracks to his diehard fans.

But the real strength of *A Map Of The Floating City* was the online community that evolved and grew around the game. Some players role-played characters, while others took advantage of the game's patent system to combine game items into strange Heath Robinson-esque contraptions. Running on a set of simple web-based bulletin boards skinned to fit in with the rest of the game, the community let game managers watch and guide the evolving story – occasionally taking emerging ideas and snippets and folding them back into the game. Forums were supplemented by Flash-based chatrooms when the game required real-time interaction: a conversation between two lead characters in a bar, a blimp flight to the ruins of Budapest, and a dramatic court-room scene that tied into an unfolding puzzle. Occasional images from the ruined world just added to the story, with letters and diagrams analysed for hours by teams of players for the tiniest clues.

It all added up to a compelling experience, where players interacted with characters played by members of Dolby's organisation, the game designers and even members of the band. As Dolby told users in a post-game Q&A, he'd been told that it was impossible to build a game as complex as he wanted, in the timescale, and for the available budget. Using Web 2.0 techniques and building on familiar tools the game developers were able to put together a well-designed game that pulled players into a new world, one they were helping to build – just like the web as a whole.

> **“When he wrote Flying North, I'm sure Dolby never thought of mutant cannibal moths eating through an armada of ships”**

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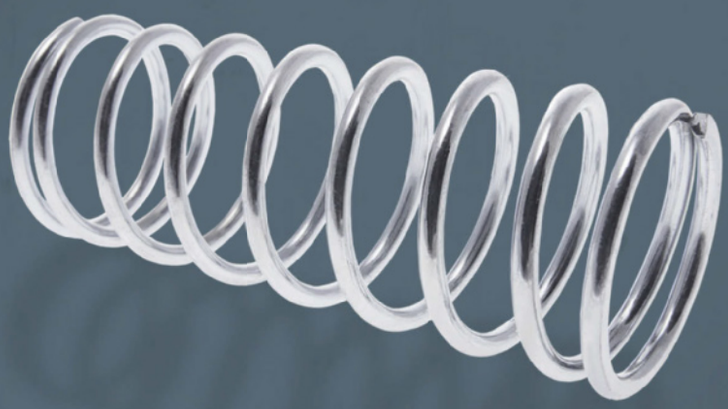
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Android users finally have an app that enables them to capture screenshots without having to root their phone. Take quick pics, JPEGs or PNGs of a website and keep it for reference or share. Plus you can crop, draw on and annotate any screenshots if you need to.

Star Wars Talking Plush Cuddly Toy

£15

www.gadgets.co.uk

1 Alongside Darth Vader and Yoda is the super-cute Chewie who lets out his trademark growl whenever his stomach is given a squeeze. Great way to introduce young kids to the classic film franchise.

Jack Duckworth's Wind-Up Racing Pigeons

£6/$9

www.firebox.com

2 This is an officially endorsed *Coronation Street* game that pays homage to Jack Duckworth and his pigeons. Wind them up and let them race along the cobbled streets. You might find yourself getting far more competitive over these than you'd expect!

Head First HTML5 Programming

£38.50/$50

www.headfirstlabs.com

3 Learn how to harness the power of the document object model (DOM) and how JavaScript APIs integrate into the HTML5 ecosystem, create custom video experiences and discover how to use the Canvas tag to bring out the inner artist.

Panasonic DMC FX90

£270/$300

www.panasonic.co.uk

4 The FX90 is a 12.1-megapixel compact digital camera with built-in Wi-Fi. This allows the user to take a snap and share it instantly wherever there is an active Wi-Fi connection.

Organic book

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http://kapitza.com

5 Design guru Kapitza has put together its second book which features over 200 beautifully designed, unpublished pieces of artwork.

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App Player
£20
www.cheatwell.com

6 This is a board game where tradition and technology combine. There is a standard board which houses four games via a downloaded app. Choose from Humm Bug, Tension, Masquerade and Great Big Trivia. Fun for all the family – and it sure makes a change from Monopoly!

Sonos Play:3
£259/$299
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7 An all-in-one player where users can stream their entire iTunes library, listen to Spotify as well as thousands of free online stations. Take control via the free Sonos Controller apps for Android, iPhone and iPad.

Dropbox
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Love Hearts tealights
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8 These are no ordinary tealights, these are Love Hearts tealights, inspired by the delicious sweets of the same name. A pack of six offers Hug Me, Love Me and Kiss Me messages for those romantically inclined.

Music Monsters mini speakers
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http://musicmonsters.com.pt

9 A cute collection of mini speakers that not only look good but pump out plenty of power. Choose from the Space Warrior, Pink Skully, Hellboy, Blue Monster, Wild Panda and, our favourite, Sinister.

Communicating the User Experience
£30/$45
www.wiley.com

11 The user experience is crucial to the success of any site: if it's good visitors come back, if not, they don't. This book helps the reader through the process of creating pro-level UX documentation.

Digital Artist
£6
www.digitalartistdaily.com

10 A mag made for those into digital illustration, painting or design. Our sister publication covers many genres and programs and provides a host of inspiring features and tutorials every month.

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Kinetic v5

www.kinetic.com.sg

Development technologies Sprite.js (JS library), GIF, HTML5, WordPress



Designer **Kinetic (in-house)**

www.kinetic.com.sg

A site that will literally blow your mind with its energy and inventive originality

If you happened to come here by mistake you will be impressed by the animation and seamless nature of Kinetic. It is even more impressive when you discover that the site is just one GIF rather than loads of animated GIFs. This is a skilled website, and it should be; Kinetic is known for its award-winning sites, and it comes as no surprise that it has built another as impressive as the last.

However, the premise of the site may confuse; as you scroll down this 'fanzine' the complementary colours and animations seem to give a lesson on life, the way we interact and the life cycle. It is like a history and biology lesson all wrapped up in a neat package, but after seven chapters (One to Six, with Five containing two parts) it is easy to forget why you came here in the first place. Luckily, the site gets to a point, and that point is it is all about Kinetic, the agency! Or to quote the site: "Kinetic energy is energy in motion... we can do work on anything it hits."

Following the link will take you to a more succinct yet still creative page about the agency itself.

Whether people will be attracted to the agency or just the site it is a classic piece of work and a must-see.

66 It is like a history and biology lesson all wrapped up in a neat package 99

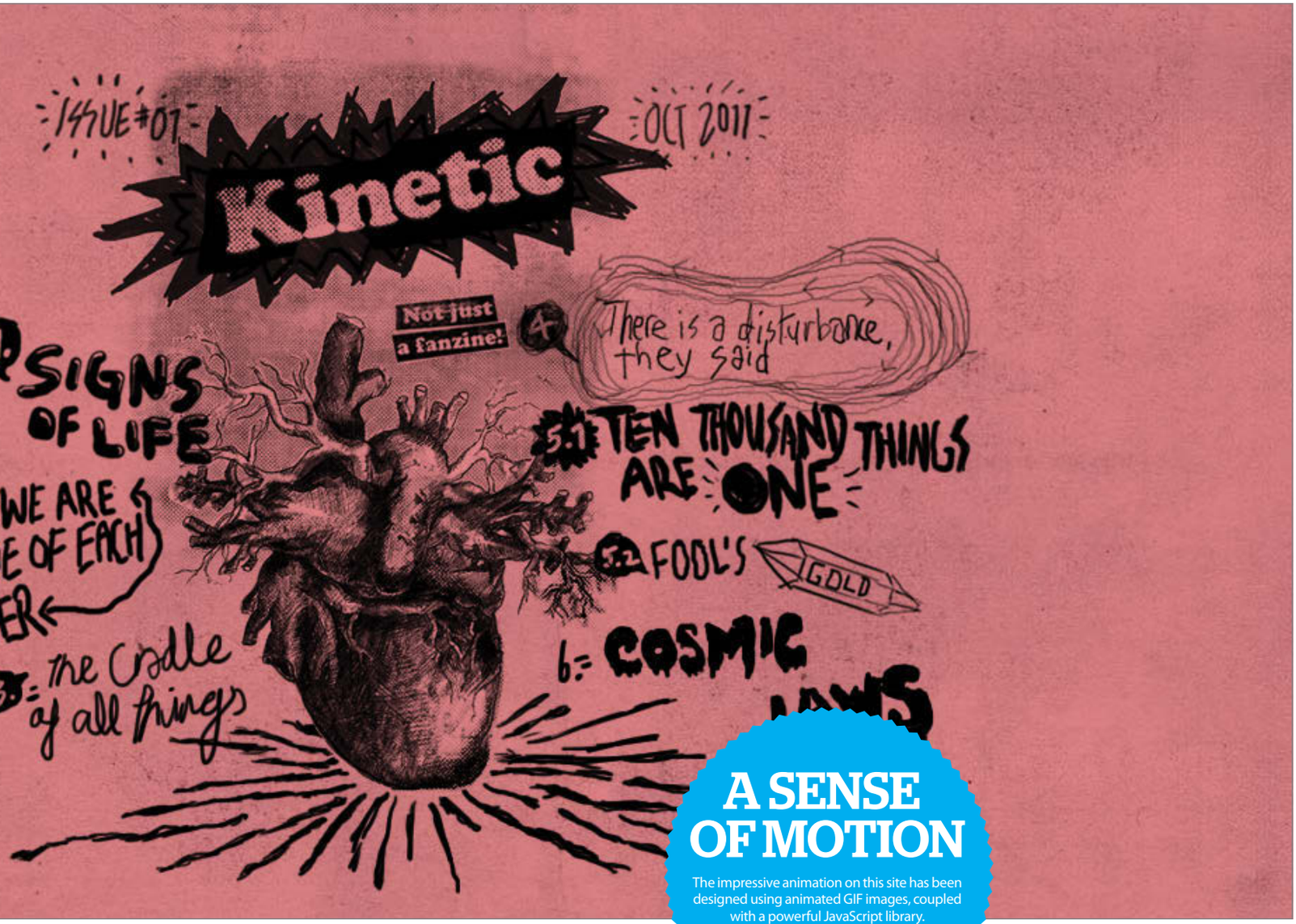


<Above>
• The site opens with a lovely cobbled-together blob of animation and words. Once you start to move, the heart literally sinks...



<Above>
• Some eclectic imagery and an unsettling style make this a psychological journey as opposed to just a regular site

<Right>
• Kinetic makes a compelling case for the reintroduction of the animated GIF



A SENSE OF MOTION

The impressive animation on this site has been designed using animated GIF images, coupled with a powerful JavaScript library.





<Left, clockwise from far left>

- Doodled images collide with rough papery textures to create a scrapbook/textbook-like vibe
- Although there is much to find and see, it can be hard to cut through the cryptic nature of the content to establish who Kinetic are
- Sections of content are punctuated and defined by the use of three main slabs of colour

#d17d7f #a0d18a #81c3d9 #000000

Photoshop Etiquette

http://photoshopetiquette.com

Development technologies HTML5,CSS3, Sass, jQuery, Typekit (web fonts)



Designer **Dan Rose**

http://danrose.me

This is a must-visit site for any web designer, no matter at what stage of their creative life

The Photoshop Etiquette Manifesto For Web Designers may be a bit of a mouthful to say, but in comparison the website itself is the epitome of simplicity. The site is cleanly presented and provides designers with an in-depth insight into how they can make the web a more beautiful place to be for both its creators and its consumers.

Although with a title that shouts to designers, there are also handy hints for developers, a clear example of how the two roles are more intertwined than the office silo would have us believe.

Designing a website that is meant to be helpful can't be full of distracting images and flashing bells and whistles, which luckily this isn't. With a simple scroll-down option, reaching your destination couldn't be easier. Once at the relevant tip, a quick click reveals a do and don't box that even the most time-strained web creative can stick to.

The easy-view colour tone and branded badges are a real Dan Rose stamp and can be found in a lot of his other online projects. If you want to emblazon yourself with the Dan Rose brand there is also the option to buy T-shirts, posters and wallpapers.

Or you can share the site via the sidebar, which reminds us all that, as a designer, you can never take a break from the world of Photoshop. A constantly updated site, this resource is a must-have for all web designers, developers and, well, everyone!

> The site provides designers with insight into how they can make the web a more beautiful place to be

<Right>
• This menu element at the top of the page is pretty subtle but helps to reinforce the Photoshop metaphor nicely



abcABC
1234567890
abcABC
1234567890

<Above>
• Adelle is the Serif font used predominantly for the page body text in this site

• League Gothic is a bold typeface that is used to great effect in the headings

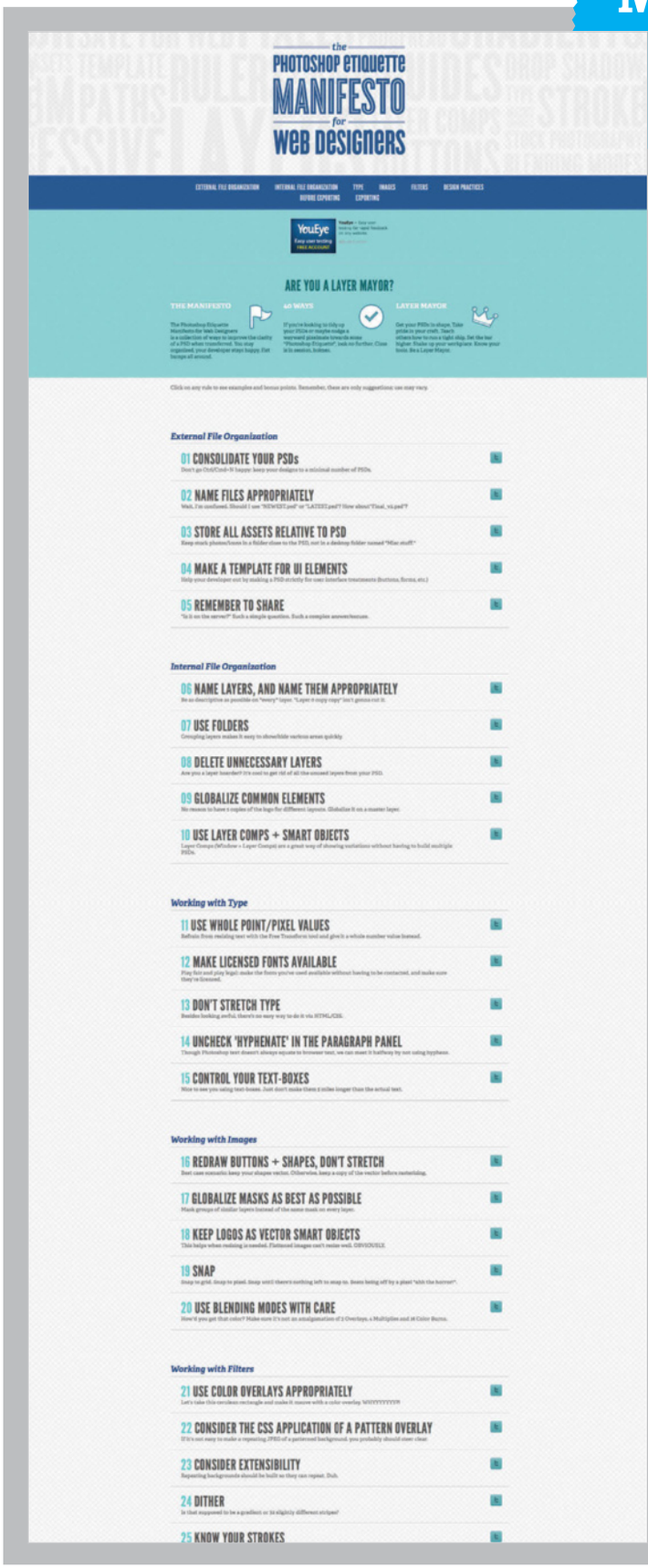
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#4a4a4a #0f6a6e



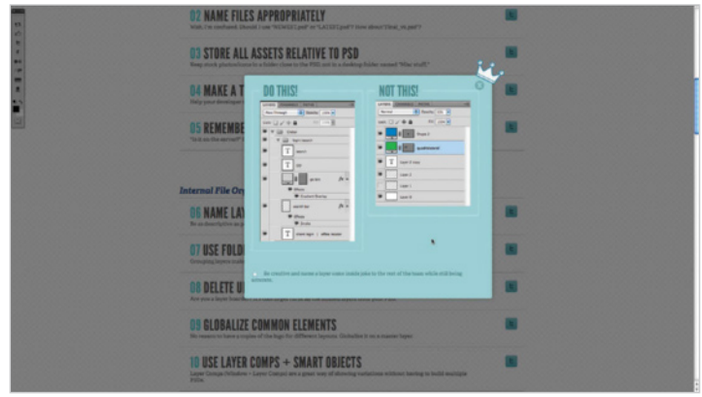
<Above>
• What it is all about – why you should be a 'Layer Mayor' and follow some designer PS advice

LAYER MAYOR

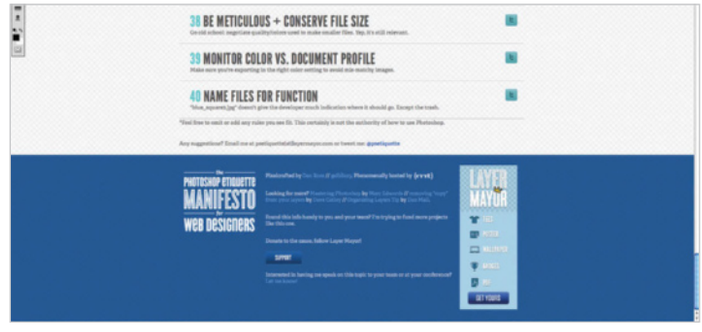
The key to getting your PSDs in shape, Rose wants you to take pride in your craft and set the bar higher.











<Left>
• In its entirety this is a long website, choosing to stack a large array of content vertically rather than break it up into pages

<Above>
• Welcome to the world of The Photoshop Etiquette Manifesto For Web Designers

• The site uses modeless dialog boxes to present the various tips listed all the way down the page

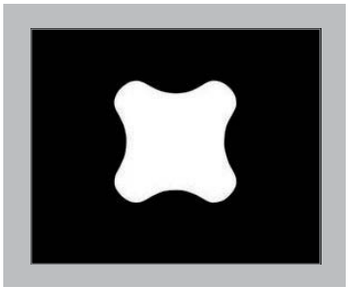
• Everything is arranged in an almost endless list, opting for bold fonts on a familiar repeating chequerboard background

• The footer area nicely bookends the site by using solid colours that echo the styles that are established in the page header

20 Things I Learned...

www.20thingsilearned.com

Development technologies HTML5, JavaScript, CSS



Designer **Fi, Google Chrome team**

www.f-i.com

A gorgeously charming site that will make you reminisce about childhood dreams while promoting next-gen standards

Google released this beautiful interactive flip book last year in an attempt to teach the general populace about websites and browsers. Originally only produced as an eBook, this resource is now available through the browser and accessible to all.

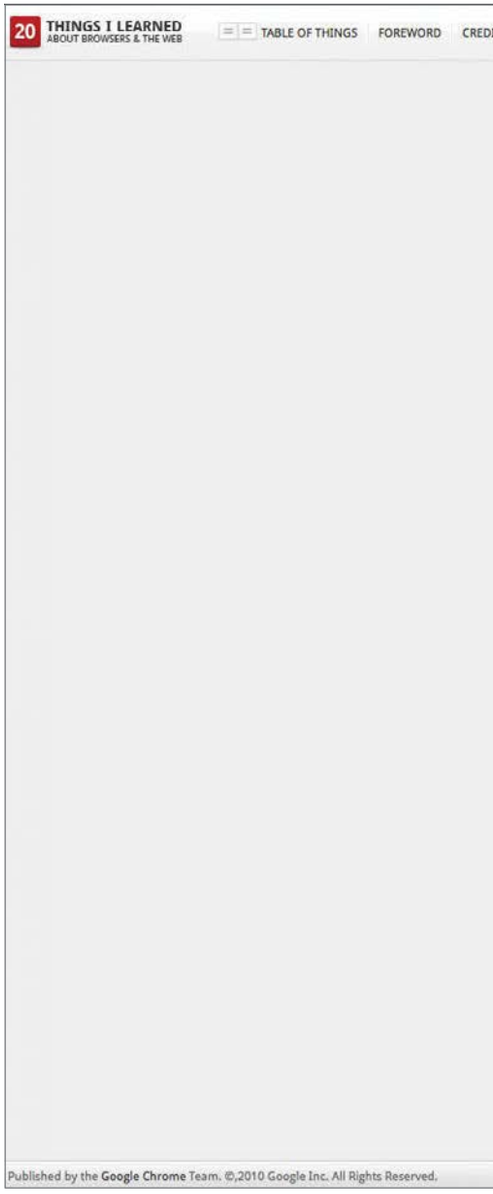
However, a word of warning, this site is not one for hardened techies. Indeed, this book may frustrate those of you who already understand the ins and outs of AJAX and HTML; however, for those who are just beginning to reach out to the web, looking to expand your basic knowledge or are learning for the first time, this is perfect.

The calming tones and cute drawings by award-winning German illustrator/children's author Christoph Niemann make learning that bit more fun, though they aren't on every spread.

There are 20 pages in total, with topics ranging from malware to cloud computing and, in all the sections, the site does an excellent job of making complicated subjects easy to grasp and enjoyable to read. Hardcore animators may have wanted to see more from this site, especially considering it can only be viewed using HTML5-compatible browsers, but Google hasn't pitched it as anything but a guide to the basics.

A simple site, yes, but one made fully in HTML5 that does a decent job of showing off what the technology can do. Sometimes simplicity just works.

> The calming tones and cute drawings by award-winning German illustrator/children's author Christoph Niemann make learning that bit more fun



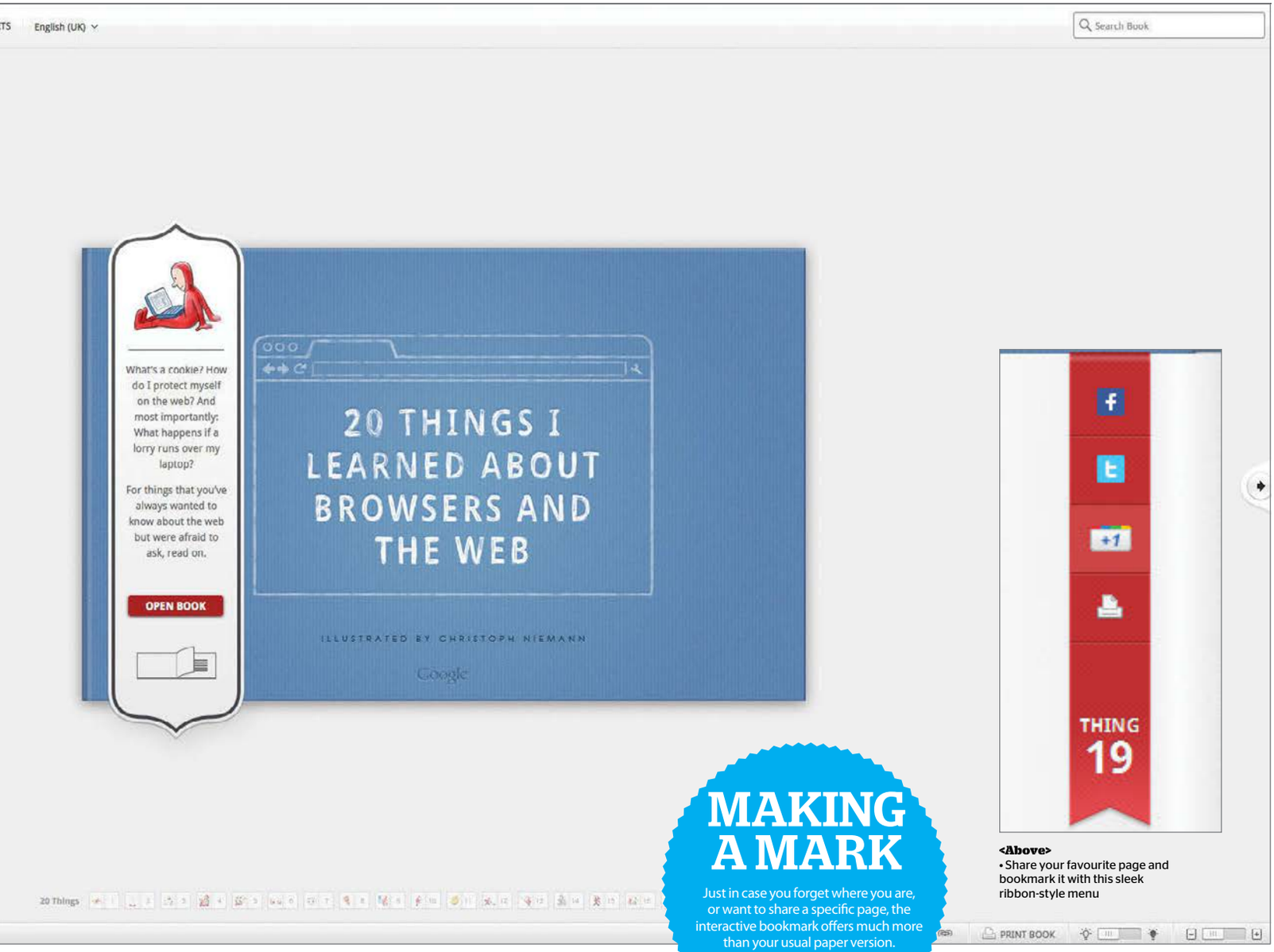
<Above>
• Very simple and elegant in design, this is all about making the web straightforward but without coming over as patronising

<Below>
• Cantarell is the Google web font chosen to style the chapter header text throughout

• Crimson Text again is a Google font, which is used for the main body copy within the book

abcABC
1234567890

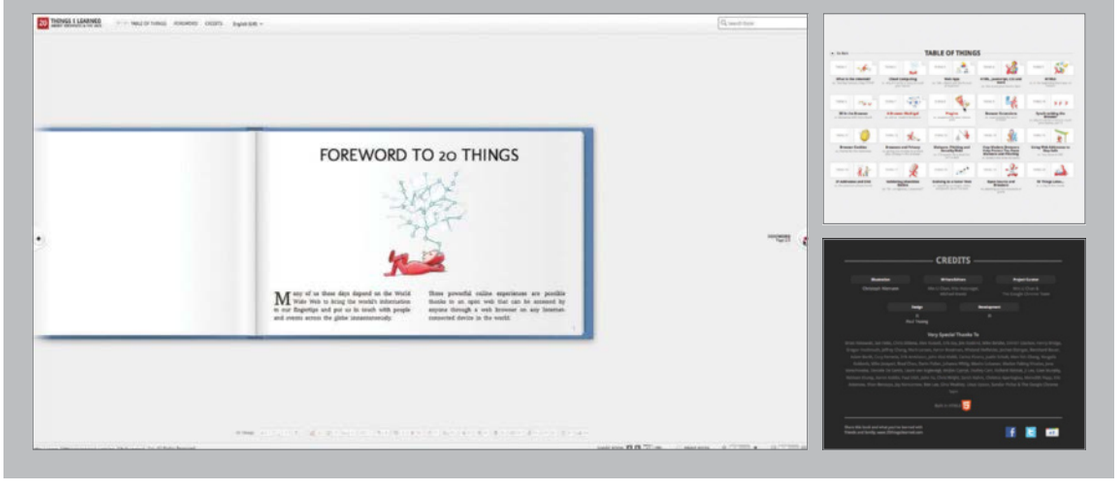
abcABC
1234567890



MAKING A MARK

Just in case you forget where you are, or want to share a specific page, the interactive bookmark offers much more than your usual paper version.

<Above>
• Share your favourite page and bookmark it with this sleek ribbon-style menu



#ce3e44 #6b92ba #efeff0 #505055

<Left, clockwise from far left>
• The site uses subtle page-turning animations and a very concise approach to simulate that children's book feel

• If you don't want to scroll through the pages, cheat and head straight to the rollover-ridden table of contents

• A button at the foot of the page lets you turn out the lights, so to speak, and create some darker background contrast

Everything you need to work better online from Fasthosts

That's not just a web-hosting package, a domain name, a virtual or dedicated server, broadband, hosted email or online backup. **It's a service your business can rely on**.

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Design diary

Ride the development cycle

Project | **Flypost mobile app, http://itunes.apple.com/gb/app/flypost/id422107813**
Company | **Fjord & Flypost (Waxwired)**
Web | **www.fjordnet.com/london**
This issue: Flypost enlists the services of Fjord London to revamp its social-networking app

FJORD™

flypost.



Karen Bilton, service design director, Fjord
Shiro Wilde, service design lead, Fjord
Genevieve Chapman, visual designer, Fjord
Leon Crutchley, chief Flyposter, Flypost

Abbie Walsh, service design director, Fjord



DIARY STATS ★ DIARY STATS ★ DIARY STATS ★
5
PEOPLE
PROJECT STAFF

Background

Plotting the redesign strategy and why Fjord was deemed the logical choice for taking the app forward

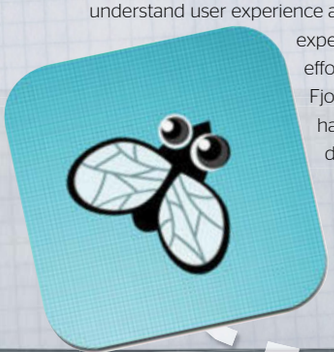
This month's featured project is really about the redesign or enhancement of an existing product – more specifically an upgrade of a mobile app. Flypost, by Waxwired, enlisted the help of top agency Fjord London to help them refine the branding and overall front-end experience.

"Flypost has been a very interesting road, and we all have very high expectations for the app," explains Flypost's chief Flyposter, Leon Crutchley. "Flypost has a lot of features, and once you've used the core function – finding cool and interesting events in your local area – it's amazing how much more it can do.

"[In my experience] the issue with so many features is how to create a user workflow that lets you see as much of the product as possible, but without confusing the experience.

"We realised that this was crucial to our success and when we were looking around for [potential] partners, one name kept cropping up: Fjord. After all, if you're not doing something internally then you really want to work with the best.

"The Fjord team are great. They have amazing design pedigree, but more than that they really understand user experience and making that experience simple and effortless. To bring Fjord in as a partner has been our easiest decision to date."



1 Concept

On such a tight project schedule the ideas for an effective UX design had to come thick and fast

Abbie: "There was already a version of the Flypost app live, but we needed to do something radical with the UX and branding for the upgrade as there were several great ideas for the future that would require a critical mass of users to really shine. We wanted to take those great ideas and pull them back to an extensible but solid core that would be satisfying while the service evolved and the user set grew.

"The timeline for the project was extremely aggressive, which meant that the team needed to produce UX and visual concepts concurrently and then very quickly close them down into a clear direction for detailed design. "To ensure that we would be able to deliver this within two weeks, we first held a design and requirements workshop and then rewrote the project scope to match the findings from that.

"The ideas behind the concept direction were really a joint effort with the whole team getting involved in defining key flows and functionality. Shiro [Wilde, interaction designer] then worked directly in OmniGraffle to create quick-fire wireframes that could be reviewed and signed off every two days."

2 Design

With the branding of a mobile app so critical for making an impression in the market, the team worked hard on logos and identity

Abbie: "Karen [Bilton, service design lead] ran a workshop to brainstorm concepts for the rebrand. The task was to create a new logo, from which would fall out the font and colour scheme guidelines.

"The workshop produced several different directions, some playing heavily on a literal depiction of Flyposting, some more on the concept of flight and others concentrating on creating a character that represented the service. The one that we liked the best and recommended to the client really stood out and is the one that they chose to go with.

"The fly with its bold outline is a pun on flyering artwork; we loved the playful cheekiness of it and felt it promised that wherever the fly landed, fun could be had. We could see the striking image of the fly translating easily to offline design in the form of badges or stickers, which we felt was a nice marketing ploy that would breathe life into the app.

"Once the logo was chosen and signed off, Gen [Chapman, visual designer] fleshed it out in colour and created the rest of the brand elements, from which she could then make the fully realised screens and assets."

DIARY STATS ★ DIARY STATS ★ DIARY STATS
2 WEEKS PROJECT DURATION



Flypost features a recommended section that is akin to Windows Mobile, using tiles to stack content vertically

3 Build

With scalability a priority, the project also had to ensure that enough continuity was in place to avoid negative impact on existing code

Leon: "The project has been a series of challenges; trying to say one was harder than the next is pretty difficult. It's been like a set of dominoes or a house of cards. In many ways the most difficult thing is coding order – project managing what gets done when.

"A late change has coding implications like ripples in a pond, so that small changes at the end of the project seem to have massive implications.

"From the beginning we wanted everything to be as scalable as possible. The database is Mongo, which is unusual, and meant that we've built everything from scratch – an interesting process and it means you're discovering issues for the first time, every time.

"Our biggest problem, and strength, was keeping the structure agile enough to align with changing priorities, which I think we've done. We've pulled our hair out a few times too, but that's all part of the process."



Marketing the app at launch is critical and here we have the tidy microsite built for the app itself



The launch

Leon: "We're very aware of how difficult it is to get that first traction, to be heard above the 20,000 apps that launch every month. The app revolution of the last two years has made the market saturated and users very fickle.

"We deliberately tried to get a little promotion and interest prior to launch. PepsiCo10 contest, UKTI and Europa's recognition provided tech interest before the launch, and leverage for partnerships afterwards. We've been live for ten days now [at time of the interview] and we've had great press and user reaction, as well as a surprising take-up in the States. We're also running a #flypostfriday campaign where users tweet their plans for Friday night and one lucky person wins £50 to start their night – it all helps raise Flypost awareness.

"We're planning an assault on the US market in the new year using a similar template, venue partnership and pre-promotion. Watch that space!"



For most mobile apps it is important to stick with convention and keep the UI as accessible as possible

CHIPS ...Off the old block?

Web Designer heads to the Big Apple to talk to the multi-talented design trio behind CHIPS, who reveal that web fonts, responsive design and a love of potato-based snacks are the key ingredients for keeping them ahead of the game

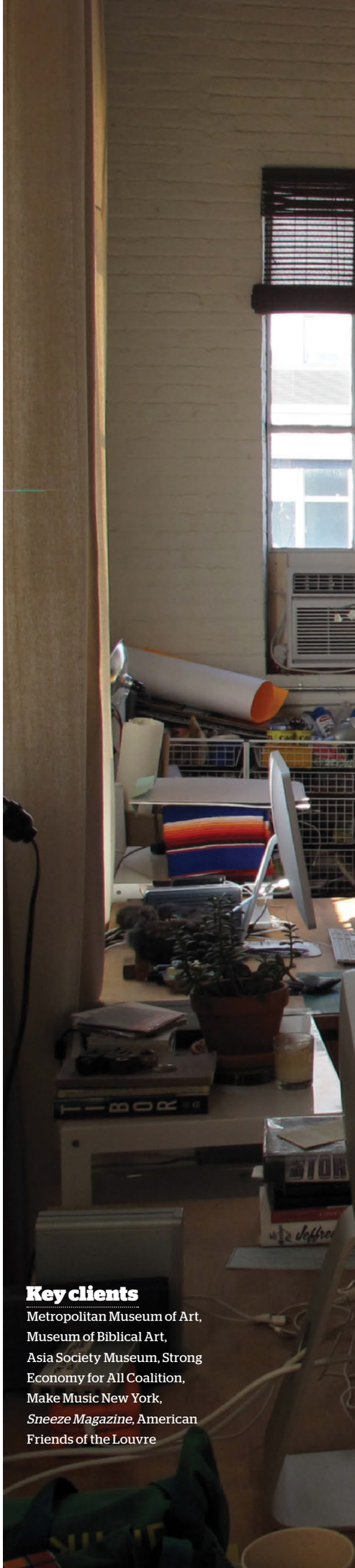
who CHIPS **what** A multidisciplinary design partnership that works on logos, books, posters and apparel
where 100 Metropolitan Avenue, Brooklyn, NY 11211 **web** http://chips-ny.com

CHIPS is the collaboration of designers Teddy Blanks and Adam Squires, and developer Dan Shields, based in the Williamsburg neighbourhood of Brooklyn, New York. In addition to websites, CHIPS works on identity systems and logos, books, printed items, motion graphics, posters and apparel. Prior to working at CHIPS, as full-time employees of the Metropolitan Museum of Art, Squires and Shields led design and development teams on the two largest web initiatives the Museum had undertaken since its initial site launch ten years ago: the Heilbrunn Timeline of Art History (**www.metmuseum.org/toah**) and Connections (**www.metmuseum.org/connections**). Blanks spent two years in northwest Connecticut as senior designer at Winterhouse and, under the creative direction of William Drenttel and Jessica Helfand, worked with clients such as the Poetry Foundation, Smithsonian Archives of American Art and the AIGA.

In 2009, the talented trio struck out on their own to form CHIPS, and have quickly developed a diverse client base that includes museums, film distributors, events and festivals, record labels, magazines, theatre companies, artists, photographers and restaurants. By being small, working fast and having designers and developers in the same room, CHIPS is able to offer a singularly cohesive web-design experience.

CHIPS partner Adam Squires elaborates on how the three co-founders met, the roles they took up and how they got to where they are today. "While at the Met, myself and Dan had always kept a side business working together on freelance web projects. And throughout our respective design careers, Teddy and me had gone to each other for advice and feedback on projects. So it made sense for the three of us to team up once we were ready to move on from our previously held positions. But it took almost two full years to get us all in the same room. At first, me and Teddy worked as full-time designers in the studio, and development work was split between Dan (who kept his job at the Met) and our friend Thadd Williams, a developer based in Los Angeles. But as business escalated, and Dan was finishing up some key projects at the Museum, he left in the summer of 2011 to become a full-time partner at CHIPS. Since then, we've all been in the same room, working side by side, and we're getting faster and better every day."

The name CHIPS has a different meaning in different locations. Squires offers an insight into how the name came about, who it is *not* a reference to and



Key clients
Metropolitan Museum of Art, Museum of Biblical Art, Asia Society Museum, Strong Economy for All Coalition, Make Music New York, *Sneeze Magazine*, American Friends of the Louvre



CHIPS

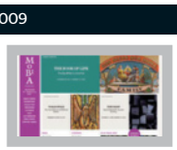


CHIPS timeline

Established **2009**
Founders **Teddy Blanks, Adam Squires, Dan Shields**

2009

Number of employees **3**



Museum of Biblical Art
The first site we took on as a studio was that for the Museum of Biblical Art here in New York. We used ExpressionEngine for this project, and learned a lot about managing workflows and staying organised.

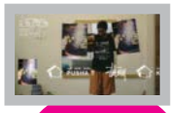
2010



Sneeze Magazine
We worked closely with Nic Fensom at *Sneeze Magazine* in Vancouver to launch the mag's WordPress-based site in 2010.

Number of employees **3**

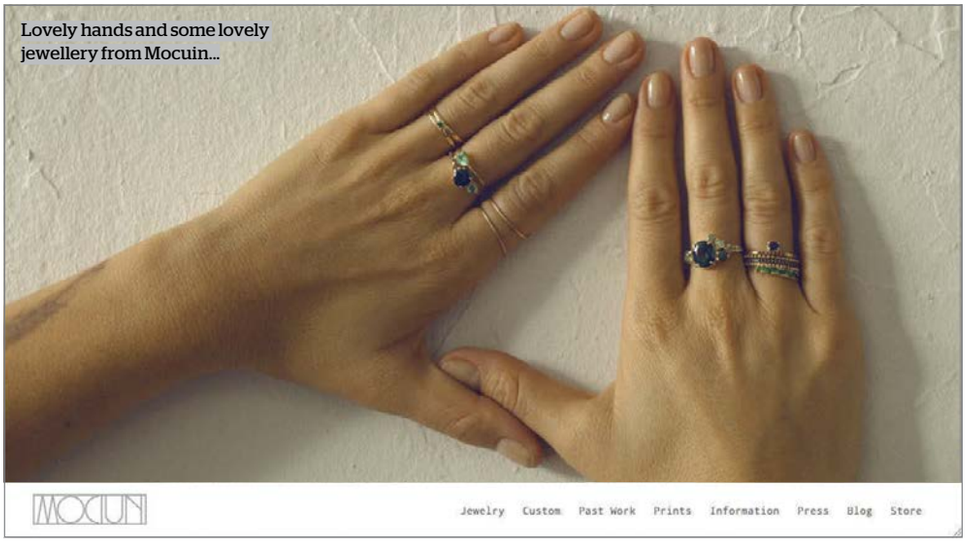
2011



d'emploi
We recently completed a site in WordPress for our good friend Kyle Mosholder's line of bags called d'emploi.

Number of employees **3**





Lovely hands and some lovely jewellery from Mocuin...

why they had to add NY on to the domain name. "We named the company CHIPS not as a reference to the Eighties' TV series starring Erik Estrada, but because we really do have a shared love of potato chips, and are always trying out new flavours. Beyond that, the evocative name could bring to mind paint chips, PANTONE chips, computer chips, chocolate chips, poker chips or chips-off-the-old-block. Mostly though, we chose the name because it's short, easy to remember and captures our playful spirit without seeming too goofy or self-consciously clever. Due to the unfortunate, if inevitable, unavailability of chips.com, we combined our name with that of our town to launch **chips-ny.com**, and it has worked just fine."

The studio's site is a key visual indicator of services and first point of contact for visitors. Squires explains just how important the CHIPS website is to them and how it is a showcase of only their best projects. "Our site is very important to the studio, but luckily we've



Here we have the lounge area where the lads go to relax, have a coffee and a bagel

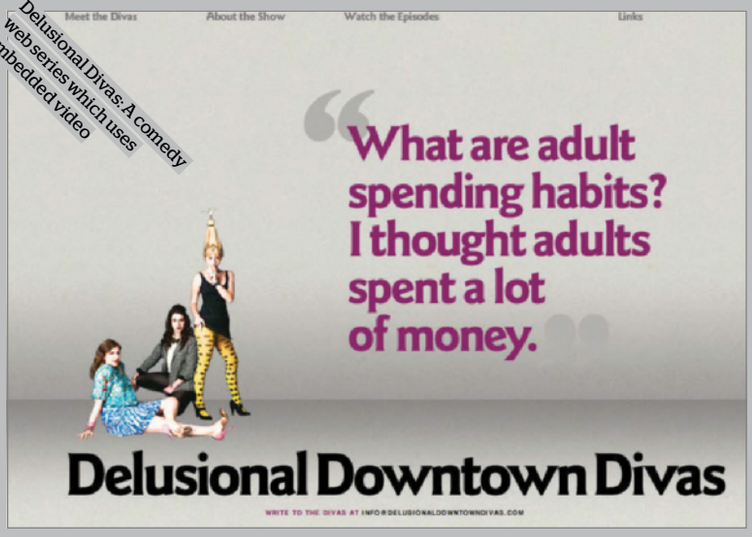
kept busy enough that we have to force ourselves to spend time keeping it up to date. We look at it less as a tool to drum up new work than as a place to showcase the projects we are most proud of. For that reason, it isn't flashy or over-designed. It's an extremely simple portfolio site without a lot of bells and whistles. But for anyone in the know, we are proud of the fact that it does have some sleek, sophisticated but understated functionality that communicates clearly to anyone interested enough to do some investigation that we know what we are doing."

New clients are the lifeblood of any agency; Squires reveals how word-of-mouth and reputation have been the two main factors in attracting clients to their door. "We began the studio with pre-existing relationships with a few key non-profit and arts organisations who have stayed with us through the duration and continue to approach us whenever they have a project they think we'd be right for. Through continuing to work well with and create great work for these existing clients, we've been lucky to get a seat at the table with several potential new clients simply through word-of-mouth and a good reputation. This, and the fact that we simply enjoy meeting and talking to creative people that are out in the world doing great things, has kept us pretty busy."

> We try as much as we can to follow the 'Three Fs' rule, taught to me by Bill Drenttel. The three Fs are Fame, Fortune and Fun

A steady stream of projects ensures the CHIPS trio are always busy, but partner Teddy Blanks explains the rules they live by when it comes to picking their projects. "We try as much as we can to follow the strict 'Three Fs' rule, taught to me by Bill Drenttel at Winterhouse. The three Fs are Fame, Fortune and Fun. While running Drenttel Doyle Partners in the Eighties, he and Stephen Doyle came up with the idea that for a project to be worthwhile, it must fulfil at least two of the three Fs. If it just hits one, it's not worth it. As any designer knows, when you do something just for the money, if you're miserable working on it, it's never enough money. We can't claim credit for this concept, but so far it has served us well."

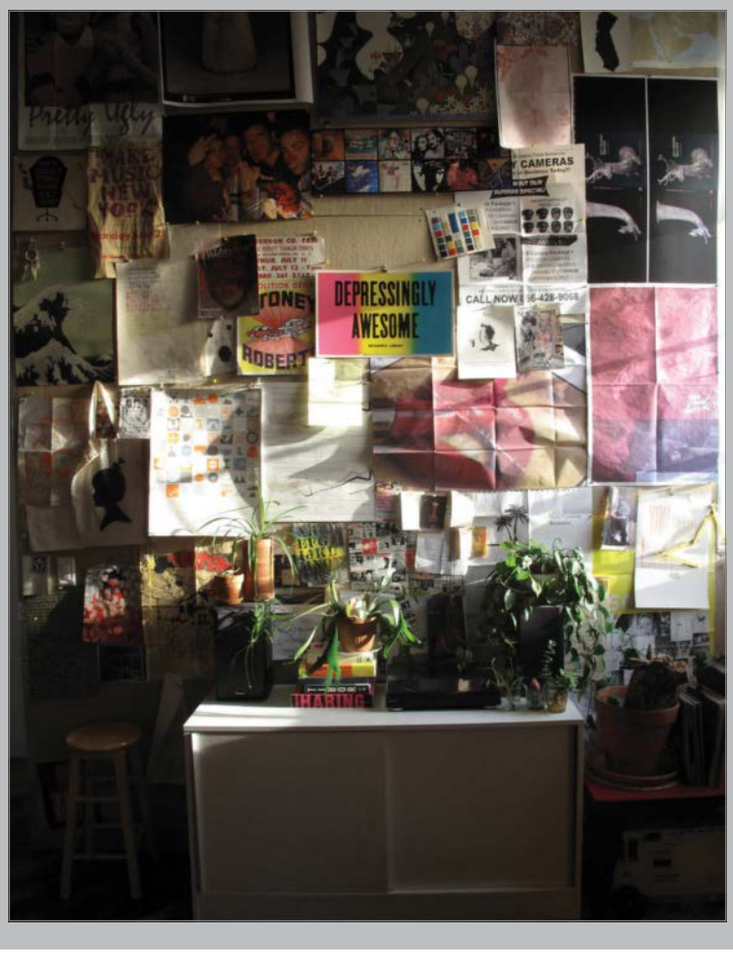
CHIPS is a small agency in terms of numbers; here Squires explains the advantages of keeping the studio agile and who takes on what in a project. "There are



Delusional Divas: A comedy web series which uses embedded video



Built by CHIPS, the Mociun mission is to use sustainable production using local services to give back to the local community



CHIPS

WEB ..... http://chips-ny.com
FOUNDERS ..... Teddy Blanks, Dan Shields, Adam Squires
YEAR FOUNDED 2009
CURRENT EMPLOYEES 3
LOCATION ..... Brooklyn, NYC

SERVICES

> Identity design
> Interactive design
> Editorial design
> Front-end development
> Systems development

“There are some big advantages to being small. We can provide a higher level of availability... than a larger web firm”

some big advantages to being small. We can provide a higher level of availability and communication than a larger web firm. Clients will never have to fill out a service request or go through a ‘producer’ in order to ask for a quick change on the site as we work.

“Our process is extremely collaborative, but of course this varies from project to project. Any day of the week, there are non-web-design projects that Teddy and I work on together or separately, and development-only projects that Dan works on alone. But on large web jobs where we’ve been hired for design and development, a great idea for a site could start with design sketches by Teddy or myself, or from a functionality concept from Dan. From there, we work side by side, and bounce designs and ideas back and forth. Occasionally, if a project is big enough, we will work with another designer or developer, but for now we try to keep things as in-house as possible.”

A studio’s toolset is clearly intrinsic to both how a project is put together and the final outcome. Dan Shields explains how content management systems are one tool that provides a great base for a project. “I’ve worked at different companies making websites since 1996. Over the years, as open-source content management systems have become the standard, developers like myself get to spend time solving problems specific to the project, and don’t have to worry about writing image uploaders or login scripts. WordPress, ExpressionEngine and Drupal are some favourites because they all shine in different ways, and identifying whether to use a modification on one of these systems or to write something custom is an exciting and welcome challenge.”









KEY PROJECT

Sneeze Magazine

This WordPress site needed to reflect a mag dedicated to skateboarding culture

"Sneezemag.com is a good example of how we approach our collaborative work with our clients. Built and managed in WordPress, the site is both representative of the magazine's brand and an interactive extension of it. We were able to have fun with the project but also push the concepts already living in the magazine – large photography and a sense of play and fun throughout."

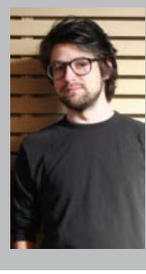
Once a project has been completed it needs to be handed over to the client. Squires gives a brief explanation of the process that CHIPS adopts. "It varies. We always develop sites in a clear, easy-to-update CMS with the hope that once a project is over, the client can take the site from there. When we hand a site [over], we often provide training, whether over the phone or in a document we create, on how to use and navigate a CMS. If a client approaches us after the hand-off for any small change to the site, we are usually happy to oblige at our hourly rate. On a few rare occasions for clients that require frequent aftercare, we will set up a custom retainer agreement."

The web is ever-evolving and web fonts are one development that are giving designers the opportunity to be more creative. Squires tells us: "We are entirely, unapologetically pro web fonts. They have effectively changed type design on the internet from a struggle to make the best of a severely limited palette into an opportunity to create an expressive and beautiful reading experience for web users. And while we have our favourites, we always try to find the typeface, or combination of typefaces, specific to and appropriate for the project at hand."

As we all know, mobile is now an integral part of the web experience. Shields explains how the CHIPS team like to take a responsive approach. "Every project is different in its needs for mobile, but we try to make our designs as responsive to different devices as a budget and time will allow. We don't like the idea of mobile-specific versions of sites. We would rather use one design and program it to respond to different devices. A little work can go a long way to optimising a design for [phones] and tablets."

Creating a beautiful site is only one step, but what of beyond that? "Our first priority is to work with organisations and companies that are doing great things," Squires says. "When the site is beautiful and offers interesting content, we believe if you build it, they will come. We also believe in writing clean code; if you can quickly view the source code of a page and know what you're looking at, so can search engines."

After being in the business for nearly 15 years the CHIPS team collectively give a few tips on what it takes to break into the industry. "We have never had a full-time employee, but when it comes to breaking into graphic design or web development, as with any profession, the key traits seem to be genuine talent, hard work, a positive attitude and a certain amount of luck. Of course, being extremely good-looking and knowing all the right people never hurts either!"



industry insight

Teddy Blanks, partner, CHIPS

"As any designer knows, when you do something just for the money, if you're miserable working on it, it's never enough money"

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HOT
100
2012
Revealed: the top techniques, tools
and trends you can't afford to miss



HOT 100

The first issue of a brand-new year and Web Designer is back with a twist on our annual HOT 100, offering practical tips, tools and trends for the biggest tools of the trade contributed by some of the key players

Hello, January! Yes, we're here again at the crest of a fresh year with the kind of giddy optimism impervious to frost-bitten mornings and dark winter nights. Fear not because our annual HOT 100 is here to warm your creative cockles and shine a beacon on what we can all look forward to over the next 12 months. After a 2011 that saw next-gen web standards propelled to the forefront, tablet computing go mainstream and Flash's mobile future quashed, it promises to be an interesting time for the trade. With this being our first issue of the year, the HOT 100 represents a great opportunity to take stock and look forward. If you're unfamiliar with it, this is a chance for us to bottle a heady mix of community opinion and expert practical hints that provide inspiration for what the coming year in web design may bring. We've got special guests galore offering their views on what to watch out for, plus a special appearance from the brilliant Stephanie (Sullivan) Rewis. As one of the hottest personalities in the industry and a star of the conference circuit, she's here as a guest to provide her own insider's insight into essential tools and trends.

This year we've also remixed things to put extra emphasis on the technologies that matter to you most, spanning HTML5, CSS3, JavaScript and jQuery, plus WordPress. Here you'll find targeted technical tips, resources and tools from some of the community's top pros, ensuring you are best equipped to do inspirational things with your own projects. If that wasn't enough, we'll be unveiling the results of our associated website poll which identifies your favourite Lightbox site and Pro File agency of 2011. So don't be left behind in 2012; sit back and enjoy 15 pages of greatness as we count down through a full century of tips and tricks!

HTML5

01 HTML5 is officially a web standard

The web has changed; HTML5 is here and it's going to stay. Modern browsers like Chrome, Firefox and Internet Explorer are rolling out new HTML and JavaScript features, newer and more powerful JS engines, and taking advantage of the hardware in modern PCs, phones and tablets. Designs that used to need Flash or Java can be built into HTML and delivered to the whole web.

It's not difficult to get started using HTML5, with template frameworks like Boilerplate and powerful programming libraries like jQuery to help you add complex features to your site, while giving it the polished user experience that's now expected. You can even get involved with extending the specification; just take a look at resources on sites like Move the Web Forward (**http://movethewebforward.org**), where designers and developers are looking at the many ways that they can contribute to a growing and ever-evolving platform. With new versions of all the main browsers arriving over the next year, there's no better time to get involved – to learn about HTML5 and to use it to best effect for improving your own websites.



Move the Web Forward is for those next-gen developers looking to give something back (see tip 32 for more)

WHAT'S HOT IN HTML5?

02 Offline web caching

Taking the web offline is easier than you might think. Start by creating a list of all the resources that are needed offline, and use these to create a cache manifest file. This will control the files that are stored by the browser. The first time a page in a site that can work offline is loaded, it'll force the browser to download and store all the cached data. It's a good idea to prompt users to bookmark sites that are intended to run offline – or even make desktop shortcuts (See also tip 29).

```
CACHE MANIFEST
# rev 1
FALLBACK:
/ /offline.html
NETWORK:
/analytics.cgi
CACHE:
/site.html
/site.css
/site.js
/site.jpg
```

03 Geolocation support for your users

With mobile devices an increasingly important part of the HTML5 ecosystem, users are wanting personalised, highly local information. That's where geolocation comes in, using HTML5 to query the device's GPS features or other location features (some desktop or tablet operating systems map it to an IP address or Wi-Fi location service, etc). It's an opt-in feature, so users have to explicitly allow geolocation before you can access data in your applications. Once it's enabled you'll be able to get access to a lot of information about your users' locations, even from desktop PCs and tablets.

JavaScript functions make it easy to quickly grab a device's position, with the option of getting high-accuracy data where necessary. You'll probably need to geocode data, converting it to postcodes and zip codes, to get addresses for local search – unless you have access to raw geographical data.

Results are delivered in a co-ordinates object, with properties including altitude, heading and speed. Along with the familiar latitude and longitude, they add up to a set of information that can be used to power not just search tools but also navigation and other more complex geographical services.

```
001 function get_location() {
002   navigator.geolocation.getCurrentPosition(show_map);
003 }
004 function show_map(position) {
005   var latitude = position.coords.latitude;
006   var longitude = position.coords.longitude;
007   // pass this to Google or Bing maps APIs to draw map
008 }
```





04 2D graphics with Canvas

HTML5's Canvas gives you a 2D surface for drawing, well, just about anything with JavaScript. Most modern browsers use 2D GPU acceleration, so there's plenty of scope for complex animations and even games. To get the most out of Canvas you'll need to mix JavaScript with CSS, for fills and fonts. The hard part of working with Canvas is choosing the appropriate JavaScript drawing library – it's best to find one targeted at your specific needs, from charting to drawing and moving game sprites.

05 HTML5's new coder

Google Dart aims to be the first HTML5 web language. It's an alternative to JavaScript targeted at mobile app development and at building large, complex web applications (like Google Apps). There's a learning curve for Dart; how big it becomes will depend solely on developers.

DART

06 Fallbacks with Media Queries

There are so many browsers out there, and so many screen layouts and formats (especially with the arrival of five, seven and ten-inch tablets) that the traditional methods of determining browser capabilities should be put to one side. User agent strings don't give you enough information about just what technologies and APIs are supported – eg does a browser need to render WebM video or H.264?

Instead it's easier to use tools like CSS Media Queries to get details of screen sizes (and orientation), and to test for each specific feature that you're intending to use. That way you can write code with fallbacks for older browsers, or for specific browser features.

```
001 var v = document.createElement('video');
002 return !!(v.canPlayType && v.canPlayType('video/mp4; codecs="avc1.42E01E, mp4a.40.2"').
      replace(/no/, ''));
003 var a = document.createElement('audio');
004 return !!(a.canPlayType && a.canPlayType('audio/mpeg;').replace(/no/, ''));
```

07 Pick a JavaScript library

There are a lot of JS libraries out there that aim to simplify coding HTML5 content. The most mature, and the widest used, is jQuery. With support from all the main tool and browser vendors, if it isn't already, jQuery should be your first choice for building HTML5 sites. Standardising on one library can improve site performance, reducing downloads and taking advantage of caching. Working with one library can also simplify skinning controls in tools like Dreamweaver, giving your sites a unique look.



08 Storing browser data with HTML5

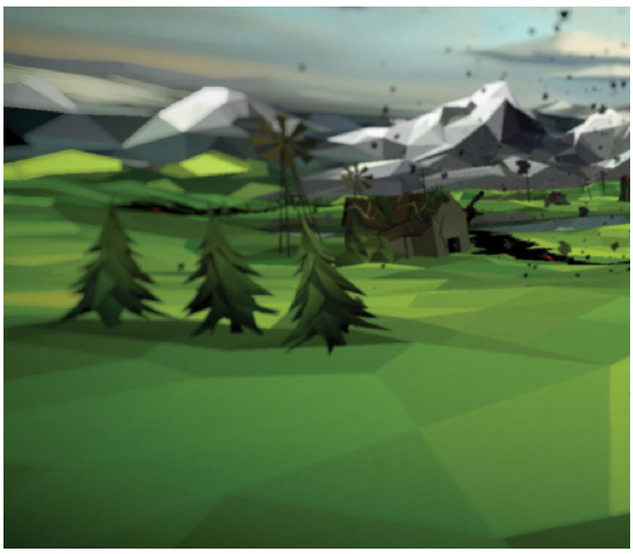
HTML5 includes tools for storing data locally, using a local database. Utilise the localStorage object to hold data for your site, using simple key/value pairs with a string as a name. All data is stored as strings, so if you're storing numeric data you'll need to convert it from a string on reading. You'll need to be careful with how much data is stored too; there's a quota of 5MB per site. More complex data can be stored using the Indexed Database API.

```
001 function saveAppInformation() {
002   if (!supportsLocalStorage()) { return false; }
003   localStorage["currentsession"] = aSession;
004   for (var i = 0; i < kLocation; i++) {
005       localStorage["position." + i + ".lat"] =
          gPosition[i].lat;
006       localStorage["position." + i + ".long"] =
          gPosition [i].long;
007   }
008   return true;
009 }
```



09 HTML5 Boilerplate

If you want to get started building HTML5 applications, the Boilerplate template is a seriously good jumping-off point. Mixing JavaScript libraries with CSS, it's a cross-browser set of tools that's backwards compatible and full of handy features to help you test and debug your code. It also comes with support for cloud hosting on services like Google's App Engine. Boilerplate is even mobile ready, so you can deliver sites and applications that work on desktop, on tablet and on phone. There's lots of documentation to be found, including tips on how to customise templates, at **http://html5boilerplate.com** so head on over and check it out.



10 Going 3D with WebGL

The HTML5 web isn't just for 2D, and if you're working with Firefox or Chrome you can deliver 3D content to your users via WebGL. It's not the easiest technology to work with, but using JS libraries and shader designers you can quickly build complex 3D animations, for games and for display purposes. Spend some time at one of the many WebGL sample sites to get a feel for what is possible. Google's '3 Dreams Of Black' (**www.ro.me**) sample has lots of associated tips and code so makes a good place to start.

11 Built-in browser debugging tools

Modern browsers come with built-in developer tools (or for Firefox you can download the excellent Firebug). Hit F12 to launch tools that let you debug HTML and JavaScript, as well as examine page performance. You can drill into the code, and see just how it builds a page, stepping through using the debugging tools. If you're building a JS-intensive HTML5 site you'll find these tools essential, especially if you're working with JSON-formatted data and need to debug and test server connections.

12 Hot HTML5 events in 2012

2012 events to attend with a strong HTML5 focus will be Google IO in June and Adobe MAX in October. Microsoft hasn't announced dates for its MIX or BUILD events yet, but expect plenty of HTML5 there. Also keep a spot in your diary for O'Reilly's Velocity web performance events.

13 Get a good HTML5 editor

A solid code editor with HTML5 support is a must. Check out the latest Dreamweaver releases, and the upcoming version of Microsoft's Visual Studio development tools. JS developers will want to look at the latest version of Aptana Studio.

14 Take HTML5 mobile

Building a mobile app? Why not make it HTML5 and use PhoneGap to wrap it for all the popular app stores? Or just let it run in the browser, as BlackBerry, iOS, Android and Windows all have HTML5-ready browsers.

15 Design specifically for tablets

Tablets have big screens, and big browsers. Deliver tailored large-screen HTML5 experiences to tablets rather than phone versions. It'll keep users coming back, and you'll be able to deliver a much more effective user experience.

16 Go shorthand with CoffeeScript

Writing large JS web applications, it can be a problem keeping track of code and functions. CoffeeScript gives an alternative syntax that makes it easier to read code, helping write larger, more complicated applications quickly.

17 Encode videos for HTML5

There are two competing standards for HTML5 video, with Apple and Microsoft championing H. 264, and Google and Mozilla supporting the open WebM format. You'll need to encode video in both formats and provide code to switch between the two.

18 WebSockets

WebSockets is a new standard for direct connections between web applications and browsers and remote servers. It's able to give you faster, easier connections to data sources, without having to work with technologies like JSON.

19 Test for HTML5 features

The Modernizr JS library will test your users' browsers for HTML5 features automatically as it loads. The resulting set of properties shows what features are supported, making it easier to deliver the right code to the right browsers for the best experience (See also tip 27).

20 Use HTML5 forms to get custom mobile keyboards

Use an email format form to automatically get an optimised keyboard with an @, a full stop and a smaller space bar on iOS devices. Older devices will just treat it as a text form field.

21 Add subtitles to video

Video needs more than pictures to be accessible and one option is the new WebVTT format. With WebVTT you'll provide files that contain subtitles, description and additional navigation information like chapters. It's an approach that makes web video more like a DVD.

```
001 <video width="640" height="480" controls>
002   <source src="video.mp4" type="video/mp4" />
003   <source src="video.webm" type="video/
webm" />
004   <track src="subtitles.vtt" kind="subtitles"
srclang="en" label="English" />
005 </video>
```

22 11 hottest semantic tags

HTML5

HTML5 now offers tags for handling sections and outlines, which can help search engine indexers understand the meaning of a site – making your content more visible.

<article> <header>
<nav> <summary> <mark> <footer>
<aside> <figure> <figcaption>
<section> <hgroup>

23 Process data with HTML5's web workers

HTML5

Web workers give HTML5 the capability to run threads in the background. You can spawn web worker threads to handle complex background tasks while your main JavaScript code handles processing and displaying content. Use web workers to handle data transfer from servers, or for handling complex mathematics (like a game physics engine). Users carry on working with the site as normal, while the web worker code does the hard graft without slowing down the page – helping improve user experience on more complex sites.

```
001 var worker = new Worker('my_worker.js');
002 worker.addEventListener ('message', function(event) {
003 console.log("Web worker callback received\n");
004 }, false);
005 worker.postMessage();
006 }
```

24 Expert tip

Expert



Sam Hampton-Smith, graphic/web designer, www.hampton-smith.com

Mashing up HTML5 video

"HTML5's support for native display of video has provided the opportunity to embed directly within websites and applications, and 2012 is likely to see this explode as more designers and developers include video in their workflow. Libraries are popping up, leveraging the power of jQuery and MooTools, to take the pain out of supporting multiple standards, and there are even native decoders written entirely in JavaScript, negating the need for multiple formats to support every browser. A great example of this being used in practice is tubular by Sean McCambridge (**www.seanmccambridge.com/tubular**) – use the supplied jQuery plug-in to load any YouTube video as a background to your webpage; it's as simple as adding the following line of code to your script: `$('body').tubular('_VKW_M_uVjw','wrapper');`."

25 Design and validate online forms

HTML5

One of the most overlooked parts of HTML5 is the work that's been done to improve forms. Web applications are at their heart interactive, and forms are one of the most powerful tools in the designer's and developer's arsenal. HTML5 forms add many new input types, including colour pickers, graphical sliders, specific form fields for telephone numbers, URLs and email addresses, as well as improved date and time fields.

However the most important part of the HTML5 forms specification is the ability for forms to validate their contents – without you having to write complex JavaScript validation code. That's important when you're building large, complex sites. Letting the browser do the work of validating form contents will improve site performance and make your code easier to read, and easier to maintain. HTML5 forms can also improve site usability by including placeholder text in form fields, showing users just what they need to type – and the format that's expected. Placeholder text disappears as soon as you click into a field. Form fields can also autofocus, so all a user has to do is start typing as soon as a page loads.

```
001 <form>
002 <input name="header" autofocus>
003 <input name="address" type="email" placeholder="name@example.com">
004 <input type="submit" value="Go">
005 </form>
```



26 Developing UI's for Windows 8

HTML5

The next version of Windows introduces a new development platform and a new user interface model. Metro-style applications built with WinRT can be designed and delivered in HTML5, with deep links via JavaScript to Windows. Microsoft is using its series of IE10 platform previews to unveil and test the HTML5 features that it will be using in Windows 8, and you can use it to test and try out application UIs before building them into your application code. Windows 8 is set to ship in the second half of 2012.

STEPHANIE (SULLIVAN) REWIS

The leading web design luminary joins the HOT 100, with six of the hottest techniques you need to succeed in 2012

27 Target browser capabilities with Modernizr and .foo

Modernizr.com – how do I love thee? Let me count the ways. Modernizr gives me feedback about what each user's browser will support – in real-time. It is an open-source feature detection JavaScript library. This means rather than asking the browser who it is, I test for what it can do. After linking to Modernizr, on page load, it returns a group of classes on the HTML element: <html class="js flexbox canvas webgl no-cssgradients no-csstransforms3d svg"> (That's just a fraction of the 40+ tests it will run.) I can write CSS (and JS), prepend the reported classes and serve a modified experience based on what my user can consume.

After linking to the latest full-dev version in the head of my page (for performance, most JS should be at the bottom of your page, but Modernizr must remain at the top), I build the site. For features that are not fully implemented, I can write CSS that only modern browsers see:

```
.cssgradients .foo {
  */ property: value info; */
}
```

Or I can write my regular .foo CSS class to define the properties and give the non-supporting browsers an image (or whatever fallback I determine is best).

```
.no-cssgradients .foo {
  */ image URL – this HTTP request is seen only by old browsers */
}
```

When I've determined which tests I need to run and I'm preparing my website for launch, I simply head back to **www.modernizr.com** and customise my download, selecting only the specific tests I need to run in order to optimise the file size.

28 Polyfills and shims

This second tip also owes much to Modernizr! Many times, alternate styling can be provided via CSS, but what happens when you need to actually enhance the page's functionality – not just the look? If it's imperative that the user have a specific experience (not for rounded corners and such), you can provide a polyfill or shim for browsers that don't natively support the functionality; there's a great list here: **https://github.com/Modernizr/Modernizr/wiki/HTML5-Cross-browser-Polyfills**. Modernizr can be customised to include the yepnope.js library, an asynchronous conditional resource loader that's super-fast, and allows you to load only the scripts your users need.

29 The XML manifest attribute

With more and more mobile devices coming out, there are times you want your site to be accessible, even when a connection isn't available. HTML5 has a related appcache API which provides a method to instruct the user agent to download (or not download) specific resources from a site to access offline. An XML file called the manifest, listing the files to be saved, is created – containing a comment for a version number. An attribute is placed on the HTML element:

```
<html manifest="geeks4sail.manifest">
```

If changes are made, the comment in the manifest is changed (#version 1.0, #version 1.1). When the user revisits, the browser automatically checks the manifest to see if the files should be redownloaded.

30 Make it your business to keep up with new browser features

With all the recent changes, it can be pretty tough to keep up with new HTML5 and CSS3 features. Many web designers get bogged down reading the specs. **http://instacss.com** gives you easy access to CSS, HTML, JS and DOM documentation in a super-succinct format. But how can you be sure it's safe to use these new features? Both **http://caniuse.com** and **http://mobilehtml5.org** are comprehensive compatibility tables for HTML5/CSS (and more) for both desktop and mobile browsers. Finally, **http://html5accessibility.com** keeps you apprised of which new HTML5 user interface features are accessibility supported in browsers – as well as providing workarounds when they aren't.

31 Tools for sharing

When you need to share bits of code – maybe an experiment, a proof of concept, some code for a blog post or even a simplified example of a bug – I've found several online tools helpful. http://jsfiddle.net allows you to access several JS libraries, and JSLint, to validate the JS in your examples. **http://tinkerbin.com** lets you input HTML, CSS and JS, but also supports CoffeeScript, Sass (with Compass), Less, HAML and more. Finally, **http://dabblet.com** is best for CSS and HTML experiments (you can add JS). It uses prefix-free so you don't have to add prefixes to your CSS. It also saves as GitHub gists.

32 Sign-up for web standards support

There's safety in numbers – but there's also power in numbers. Do you believe web standards are something to strive for? Do you wear a blue beanie on 30 November every year? What if, together, we could Move the Web Forward (**http://movethewebforward.org**)? This website contains a generous range of ideas, from how to learn and how to help other people learn, to how to hack the web and contribute to specs. There are few excuses left when the ideas are so well organised, allowing you to pick and choose what you, or your organisation, can handle. Together, we can make the web rawk even harder!



Stephanie (Sullivan) Rewis has been a web professional since 1999 and is founder of standards consultancy W3Conversions (www.w3conversions.com). Noted for her skills in CSS/XHTML, Stephanie has also co-authored a series of successful books and is a regular speaker on the international conference circuit.

33 CSS3 CSS helper classes

These handy little utilities enable you to reuse common bits of style many times throughout your markup. One example of a helper class would be Nicolas Gallagher's 'micro clearfix'. Affixing a class of .cf to the parent of a floated element allows that parent to size correctly and contain the float. However handy as this may be, it can cause your markup to take on some extra weight, with these little helpers popping up all over the place... but SASS can save the day.

SASS (**http://sass-lang.com**) enables you to cut the fat from your markup by defining a chunk of code as a mixin. A mixin is a variable of sorts that gets defined once and can then be called over and over in the stylesheet. Taking micro clearfix as an example, rather than having **[...]**, you would simply target **#float_wrapper** in your stylesheet and call the mixin. This handy trick gives you all the flexibility of helper classes without any of the bloated markup.



34 CSS3 SMACSS: Scalable and Modular Architecture for CSS

Think of SMACSS (pronounced 'smacks') as a style guide for your CSS. It provides patterns around which selectors should be used and how they should be organised. Offered not as a downloadable library, but rather as an eBook, SMACSS (**http://smacss.com**) dives deep into Jonathan Snook's findings from analysing the process of structuring code for large-scale web projects – though he suggests that this best-practices approach works equally well for smaller sites too.

Designed with scalability and maintenance in mind, it proposes you group your styles into four categories of CSS rules: base, layout, module and state. To this end, SMACSS suggests several naming conventions to keep things readable even when your code is split across multiple files. Layout rules are prefixed with l- or layout-; modules, which comprise the majority of a project, are given simple descriptive and non-prefixed names such as .callout; and states are prefixed with is- to provide a level of plain English comprehension, eg .callout.is-collapsed. SMACSS even offers a way to subclass modules by prefixing an inherited module name with its parent's name.

35 CSS3 http://wagon-bertrand.fr/southParkCSS3

Okay, we had to include this one simply because it is totally awesome! This is a pretty solid showcase for the powerful new capabilities of CSS3. The CSS is broken down per character if you want to check it out, which, believe us, you do!



36 CSS3 http://paulirish.com/2008/conditional-stylesheets-vs-css-hacks-answer-neither

Here, Paul Irish describes a method for targeting old versions of Internet Explorer without conditional stylesheets or CSS hacks. Combined with Modernizr, this provides a clean, handy way to write targeted CSS for almost any desktop browser. Check out Paul's other work at **http://paulirish.com**.

37 CSS3 http://matthewlein.com/ceaser

Matthew Lein provides a nice interface for building custom eases to use with CSS3 transitions. He has included close approximations for all of Robert Penner's motion math equations.

38 CSS3 http://lab.simurai.com/css/tilt-shift

This example shows how to create a tilt-shift effect on text by combining CSS3 2D transforms with text-shadow. You can see other examples at **http://simurai.com**.

39 CSS3 Quick rollovers with CSS

CSS transitions give us a really quick way to set up some simple catch-all style rollovers with a nice fallback for older browsers. By adding a CSS transition to an element with the transition property set to 'all', any property changes to that element that are supported by transitions are animated. Property changes can be assigned by adding a new class or using the :hover pseudo selector. Browsers that do not support transitions will simply apply the new properties with no transitions like they always have.

```
a#some_btn {
        /* Button properties */
        color: #f00;

        -webkit-transition: all 1s ease-out;
        -moz-transition: all 1s ease-out;
        -o-transition: all 1s ease-out;
        -ms-transition: all 1s ease-out; /* Perhaps in v10? */
}

a#some_btn:hover {
        /* Transition supported properties changed here will be */
        /* animated by browsers that support CSS transitions. */
        color: #ff0;
}
```



40 CSS3 Path menu in pure CSS3

The interface design of the new Path mobile application (https://path.com) has caught the attention of designers all over the world and has recently been a hot topic on Twitter. Victor Coulon took it upon himself to re-create the interaction of the Add Menu from Path in pure CSS3. The result of his work is a solid showcase of what can be done in CSS3 without any images or JavaScript. Go to **http://lab.victorcoulon.fr/css/path-menu**.

WHAT'S HOT IN CSS3?

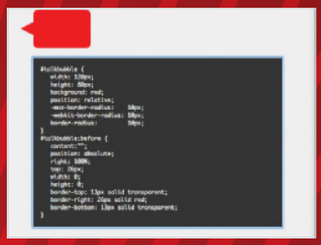
HOT 100

41 Modernizr's Respond.js

CSS3

This JS library might have already appeared in this HOT 100, but it's worth reiterating its potential as a major timesaver for any developer. As well as detecting if a visitor's browser is capable of new CSS3/HTML5 features in both CSS and JavaScript and the added bonus of the yepnope.js test, it also bundles in respond.js, enabling media query functionality in IE6-8. Respond.js works as a polyfill, allowing you to write your media queries as usual, while it takes care of the heavy lifting behind the scenes, making sure older browsers behave.

```
// In JavaScript
if (Modernizr.csstransitions) {
    // Use CSS Transitions!
}
/* In CSS */
.csstransitions div#my_div {
/* Use CSS Transitions! */
}
```



42 CSS3 shapes for buttons and bubbles

CSS3

Type 'drawing shapes with CSS3' into Google and you'll find loads of examples of what's possible. By combining border-radius with transforms and :before/:after pseudo selectors, your imagination is all that stands in your way. This method can be used for buttons, video playback controls and more. One of the most useful examples we found was this thought bubble (left). For more examples, check out **www.css3shapes.com** and **http://css-tricks.com/examples/ShapesOfCSS**.



43 Icons via @font-face: http://fico.lensco.be

CSS3

Fico is a typeface specifically designed to be used as an @font-face supplement for providing scalable icons. This is a convenient alternative to using images. Think about how much easier this is to implement than a complicated sprite that contains different states for hover, active, etc. This is an interesting idea even if you don't want to use this set. Keep an eye out as there are several other icon sets due for release.



44 Responsive design with Media Queries

CSS3

The crux of responsive web design is the ability to render different layouts across various viewport sizes, and the key to achieving this is media queries. These detect the viewport size, whether the page is rendered on a handheld device – even what orientation the device is in – and conditionally apply different portions of a stylesheet. Media query support is limited in Internet Explorer (8+), but Modernizr.js can help with this. For a very good example, check out **http://viljamis.com**.

45 http://css3please.com

CSS3, Please! provides you with a comprehensive list of new CSS3 features and allows you to enter your own values to generate cross-browser CSS3 code for each of them.



46 http://css-tricks.com

An excellent blog with daily posts that cover new CSS tips and tricks. Here, you will also find forums, code snippets, video tutorials, a gallery of examples, downloads and even some deals on web hosting, themes, etc. A great all-rounder.



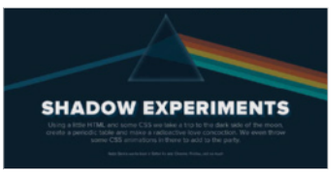
47 Matt Hamm's page curl

Matt Hamm (**http://matthamm.com/box-shadow-curl.html**) built and shared this example of a pure CSS3 page curl effect using box-shadow combined with 2D transforms and the :before and :after pseudo selectors. Great for displaying Polaroid-type photos, called-out content and the like.



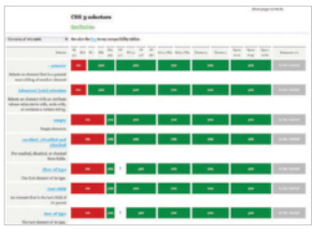
48 www.zurb.com/playground/css-boxshadow-experiments

This experiment illustrates how you can take CSS3 shadows to the next level. The team at Zurb put together this interactive case study that includes cutting-edge examples of CSS3 box-shadow, transitions and transforms.



49 http://quirksmode.org

This is the definitive guide on which CSS3 features are supported by which browser. Each feature is broken down in a table with browsers/versions with an indication for not supported, buggy/incomplete or supported.



50 http://caniuse.com

Similar to Quirks Mode, but also includes suggested workarounds for unsupported browsers and reach statistics per feature (eg the percentage of browsers that support a given feature). Also, **http://tests.caniuse.com** will test features and instantly give results based on the browser with which you visit the link.



51 http://layerstyles.org

Layer Styles allows you to build CSS3 features with a very familiar UI: an online editor similar to the Layer Style panel found in the ever-popular Photoshop. You can manipulate several CSS3 properties with visual feedback and export cross-browser code when you're done.



52 http://necolas.github.com/normalize.css

Normalize.css is a CSS reset that goes a step further than most currently out there by preserving useful browser defaults, while setting a normalised, bug-free base to work from. You can check out Nicolas Gallagher's other CSS3 projects and examples over at **http://nicolasgallagher.com**.



HOT 100 2012
Revealed: the top techniques, tools and trends you can't afford to miss

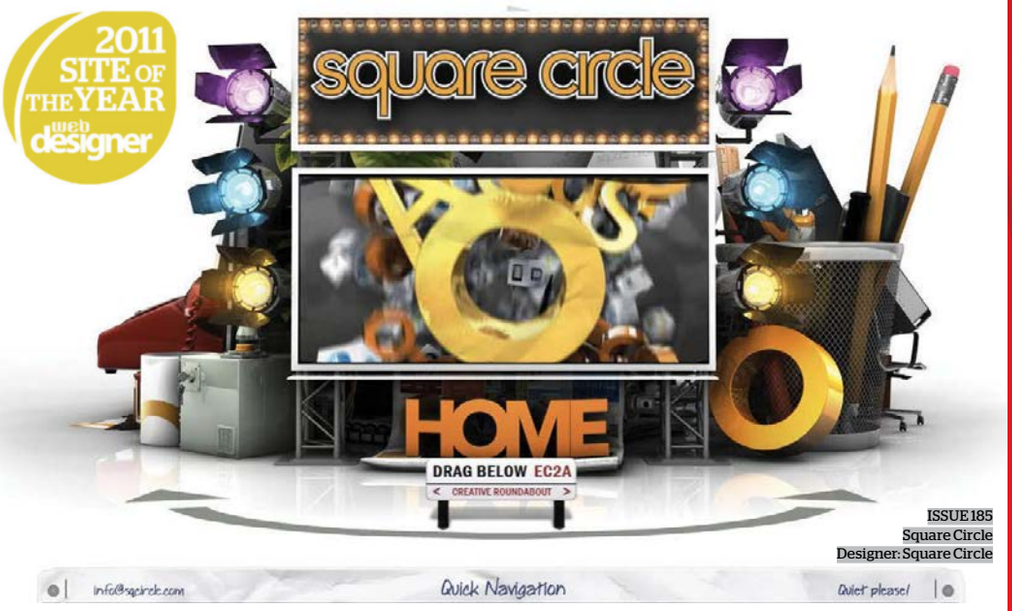
Site of the Year 2011

THE WINNER AND NOMINEES FOR LIGHTBOX'S SITE OF THE MONTH, FROM WEB DESIGNER ISSUE 179 TO 191...

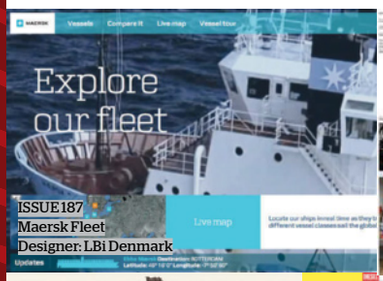
Square Circle

A truly memorable effort from issue 185 takes the glory of Site of the Year 2011, proving something of a surprise given its heavy use of Flash. It just goes to show that the technology isn't as despised as some would have you believe, and that an engaging site experience doesn't succeed or fail on how it was built. Well done to the talented team. Here's what they had to say:

"The Square Circle team rely on awards as our internal benchmark for excellence. It's a great honour to win **Web Designer**'s Site of the Year 2011, and receive recognition for all the hard work that went into planning, designing and building the Square Circle website. Square Circle owes a huge debt of gratitude to all our staff, and would like to thank all the **Web Designer** readers that voted for us in the HOT 100 Poll. Thank you! We couldn't have done it without your help."



ISSUE 185
Square Circle
Designer: Square Circle



ISSUE 187
Maersk Fleet
Designer: LBi Denmark



ISSUE 181
HORT
Designer: HORT, Eike König, Ben Wise



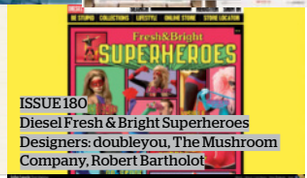
ISSUE 182
HAY
Designer: Hello Monday



ISSUE 184
Welcome to Pine Point
Designer: The Goggles (Paul Shoebridge and Michael Simons)



ISSUE 179
Greater Dunnellon Historical Society
Designer: Flourish



ISSUE 180
Diesel Fresh & Bright Superheroes
Designers: doubleyou, The Mushroom Company, Robert Bartholot



ISSUE 183
Pica Pic
Designer: Hipopotam Studio



ISSUE 186
John Lewis Harmony
Designers: Adam & Eve, Upsetmedia (now Fablemaze)



ISSUE 188
WinterVolume
Designer: WinterVolume



ISSUE 189
Flow Festival
Designer: Tsto, Byroo

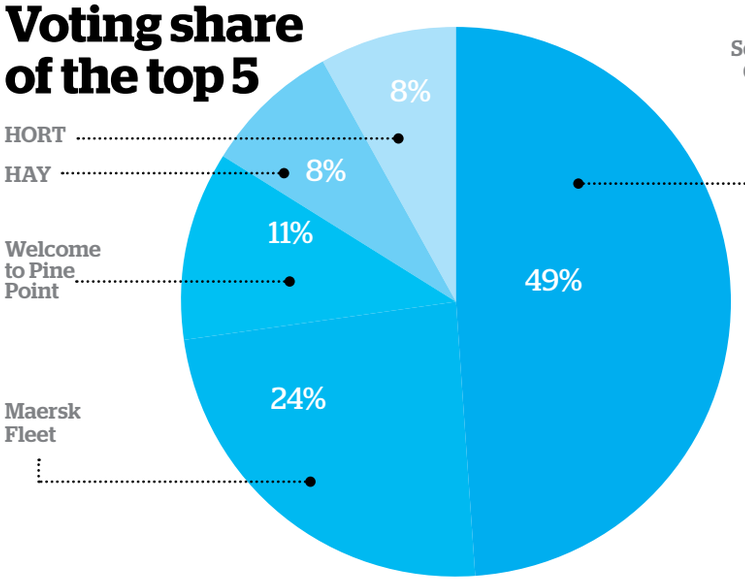


ISSUE 190
Tamron Island
Designer: Netzbewegung Gmbh



ISSUE 191
The Expressive Web
Designer: Big Spaceship

Voting share of the top 5



Links to all the nominees can be found at
www.webdesignermag.co.uk/blog/site-of-the-year-2011

WORDPRESS



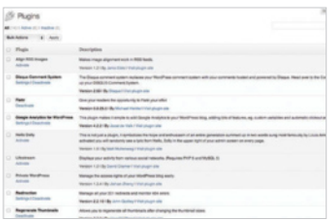
53 WordPress 3.3 is here

The December release of WordPress 3.3 will dominate Q1 of 2012. This new version sports an improved admin interface, along with highlights to help new users get started. As a developer, this is something you have access to, however at the time of writing, the actual API for this isn't finalised. Expect us to get back to this feature in the future.

The menu interface is also improved, not to mention the top admin bar for logged-in users. Actually, the admin has seen some nice HTML5 treatment and is somewhat responsive now. Network installs are easier to manage and also you can now network activate themes, just as you've been able to with plug-ins for a while.

The single biggest update, however, is the new media uploader which lets you drag and drop files to the upload window. The uploader uses HTML5 first and foremost, reverting to Flash if you're using an old and incapable device, plus a simple browse upload feature, if needed.

Be sure to update to 3.3 as soon as it is out; it is a great version and a solid update already!



54 Clean up your WP install

It is a good idea to clean up your install every now and then. No doubt you have plug-ins and themes that you've used once, but then stopped using. These are potential security hazards and could pose a problem if you're unlucky, so you should take the start of the year as an excense to get rid of everything you aren't using. And while you're at it, why not question your usage? Do you really need all the plug-ins you have? Try removing some and see if you miss them.

55 Protect your wp-config.php

If your web server supports .htaccess then you can protect your wp-config.php file with this tiny little addition (which is located in the root of your install):

```
001 <Files wp-config.php>
002   order allow,deny
003   deny from all
004 </Files>
```

This will make it a lot harder for malicious people to get hold of your wp-config.php file, which contains really sensitive information. Make sure you try this out on a test install first, just in case your host has some sort of special configuration that could mess things up.

56 BuddyPress plug-in

Community plug-in BuddyPress has come a long way and, if you haven't yet, you should give it a try. Let your users post status updates, join groups and interact beyond the comment field using BuddyPress.

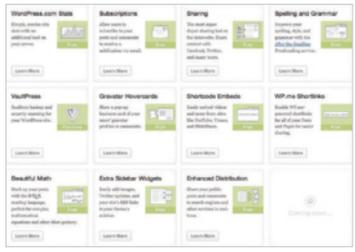


57 Sharing with the community

Open source works because a lot of us pitch in by developing and advocating open-source software. In 2012, how about trying to submit a patch for WordPress, release a plug-in or a theme, or just plain teach people about the platform? Let's all help WordPress to grow together!

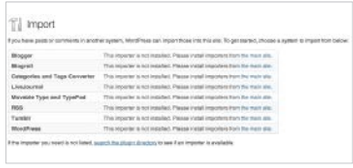
58 Jetpack plug-in

Jetpack is a plug-in package giving standalone WordPress installs a lot of the features available on WordPress.com. It is very handy when moving from WordPress.com, but also for adding simple and obvious features to your WordPress blog. Learn more at **http://jetpack.me**.



59 WordPress switchover

There are plenty of available importers that help you move from whatever platform you're using to WordPress. Just install WordPress and look under Tools>Import to see what's available. Is 2012 the year to finally leave Blogger behind and join the WP army?



60 Hosting by WordPress

Chances are you're rolling your own install of WordPress, but the hosted WordPress.com service is actually pretty useful as well. Maybe this fits your needs better in a project? If nothing else, it's always a good idea to make sure you know what's going on at WordPress.com.

61 Contribute to Akismet

A lot of us are using Akismet for keeping comment spam at bay, but did you know that this is not a free service? Personal blogs and sites can choose to pay nothing, but professional users need to stump up. Read more about it at **http://akismet.com**.

62 Fresh search engines

The default WordPress search isn't exactly up to par with Google, so why not give Google Custom Search Engine (**www.google.com/cse**) a shot? And if you prefer to keep things within WordPress, check out the excellent Relevanssi plug-in: **http://wordpress.org/extend/plugins/relevanssi**.

WHAT'S HOT IN WORDPRESS?

63 Child themes are the future

WordPress

Child theming is the way to work with edits to existing themes. By using child themes you can keep your edits, be it minor CSS changes to completely different template files or even new features in functions.php, outside of the template theme. This means that when the template theme is updated, you know you can apply said update without fear of overwriting your edits.

Getting started with child themes is easy. All you need to do is create a new folder in wp-content/themes containing (at a minimum) style.css with the regular theme declaration, with one addition: the template line. Below is a dummy child theme's top of style.css (complete with importing the template theme's stylesheet, which is a good idea most of the time) that builds upon the Twenty Eleven theme. You'll notice the template line refers to the name of the template theme's folder, not the actual name of the theme:

```
/*
Theme Name: My Child Theme
Author: Web Designer HOT 100
Author URI: http://tdh.me/
Description: This child theme uses Twenty Eleven!
Version: 1.0
Template: twentyeleven
*/

@import url('../twentyeleven/style.css');
```



64 Top Caching plug-ins

WordPress

Your WordPress site will perform a lot better if you utilise a caching plug-in. There are several available, with various levels of customisation options. The most popular one is W3 Total Cache (http://wordpress.org/extend/plugins/w3-total-cache), which offers a host of options. Another popular choice is WP Super Cache (http://wordpress.org/extend/plugins/wp-super-cache), which has reached the 1.0 milestone. WP Super Cache is a bit easier to set up, but you should compare them yourself. For the less technically inclined, Hyper Cache (http://wordpress.org/extend/plugins/hyper-cache) might be the one for you.

65 5 hot new WordPress back-up solutions

WordPress

You can't just rely on your host's back-up solution. Here are a few options for you to take a closer look at over the coming year:

- VaultPress (**http://vaultpress.com**)
- BackupBuddy (**http://pluginbuddy.com/purchase/backupbuddy**)
- WP-DB-Backup (**http://wordpress.org/extend/plugins/wp-db-backup**)
- BackUpWordPress (**http://wordpress.org/extend/plugins/backupwordpress**)
- WordPress Backup to Dropbox (**http://wordpress.org/extend/plugins/wordpress-backup-to-dropbox**)

66 Switch on SSL for wp-admin

WordPress

If your host supports encrypted SSL traffic, you can force all WordPress admin interactions to use SSL. That's obviously a good idea since it will make a hacker's life much harder. Add this to wp-config.php:

```
define('FORCE_SSL_ADMIN', true);
```

67 Scan your WordPress sites

WordPress

The problem with when your site gets hacked and malicious code gets in is that you just don't know when it happens. The WP Security Scan plug-in will scan your install and warn you of anything suspicious: http://wordpress.org/extend/plugins/wp-security-scan





68 Zurb

Agency to watch

Having been in the business for over a decade, Zurb is certainly no newbie but instead represents how some agencies can blaze an admirable trail for great design. They not only produce excellent client work but help the wider community to adopt sound standards and good processes. You can't help but feel encouraged by their own website and the public resources they offer via the Playground section, including downloadable sketchsheets, stencils and grid paper. If all that wasn't enough, you can also find Zurb's very own Foundation 2.1 framework and boilerplate for building content across multiple devices. Head over to **www.zurb.com** and let the drooling commence...

69 Custom post types

WordPress

Custom post types let you create your own post formats, behaving more or less like the standard posts and pages. You could have a post type for all your books, making the books posts exist outside of the regular post flow. All you need to do is add the following code to your theme's functions.php to get a simple books post format:

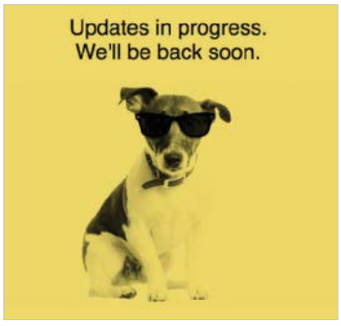
```
// Books post type
register_post_type('books', array(
    'label' => 'Books',
    'singular_label' => 'Book',
    'public' => true,
    'show_ui' => true,
    'capability_type' => 'post',
    'taxonomies' => array('category'),
    'has_archive' => true,
    'rewrite' => array(
        'slug' => 'books'
    ),
    'query_var' => false,
    'supports' => array('title', 'editor', 'author', 'thumbnail', 'excerpt', 'custom-fields', 'comments')
));
```

You'll most likely want to create an archive-books.php template file as well, for the books post type archives. You can also create a single-books.php template file for the single books posts. Read more about custom post types in the Codex (**http://codex.wordpress.org/Post_Types**) and try the Custom Post Type UI plug-in (**http://wordpress.org/extend/plugins/custom-post-type-ui**) for creating custom post types in the admin interface.

70 Stylising your own maintenance page

WordPress

Whenever you update something in WordPress, the site will show a maintenance message to visitors. The default page isn't too pretty though so how about doing something about that? Luckily this is easy enough; just design a simple HTML page with the message that you're in the process of some maintenance and the site will be back soon. Name this page 'maintenance.php' and upload it to your wp-content folder, and the next time you update your install, that page will be served to your visitors instead.



71 Hot theme: Sport Edge

WordPress

Pre-configured for sporty applications but versatile enough to cover most bases, Sport Edge also only carries a pricetag of $49 despite brimming with neat features. Most notable is the full-screen image slider that dominates the top of the main page, as well as a tabbed presentation and attractive custom 2-column layout for styling posts. View the demo and purchase at: **http://themefuse.com/demo/wp/sportedge/**

72 Adding bbPress

WordPress

Speaking of BuddyPress, the standalone forum plug-in bbPress finally came out this year and you should take it for a spin as well. It integrates very well with BuddyPress, so you can build a fully fledged community for your WordPress site if you want to!

73 Post formats

WordPress

There are nine Tumblr-like post formats in WordPress, not counting the default (Standard) one. With these you can easily manage short aside posts, quotes, galleries and so on in your content flow. Consult the Codex page (over at **http://codex.wordpress.org/Post_Formats**) for a complete list of available post formats. You need to activate support for any post formats that you want to use in your theme's functions.php:

```
add_theme_support( 'post-formats', array( 'aside', 'gallery', 'quote' ) );
```

The above code would add support for aside, gallery and quote post formats, which are now available on Edit Post in the admin interface. To style your post format, either use CSS or conditional tags, like this check for the post format aside:

```
if ( has_post_format( 'aside' ) ) {
    echo 'This is the aside post format';
}
```



74 Event: Web Heroines Emerge

Event

The Emerge Mini-Conference, run by newly formed UK not-for-profit Web Heroines, celebrates the talent and innovation of women in design and technology. A three-day event held over 16-18 January, Emerge features talks and workshops by some of the most influential women in the industry leading up to a panel debate hosted in partnership with the British Library Business & IP Centre. Founder Keri Lambden says: "Web Heroines Emerge is about reaching out to all women who love design and tech, inspiring them to take the leap, make their ideas happen and get collaborating. We want to see more women coding, building apps and creating awesome experiences on the web."

http://webheroines.com/emerge

75 Startup to watch: Webdoc

Startup

Webdoc is a beta service powered by HTML5 that allows users to remix and repackage web content to share photos, audio, video, text and more. Leveraging the likes of Facebook, Twitter, SoundCloud and its own app store, it already has seen early commercial adopters in the form of Universal Music/EMI, NME.com, Orange and Playboy. "You use Webdoc when a status update isn't enough to tell your story, but maintaining a blog is too much hassle," explains Stelio Tzonis, CEO and co-founder of Webdoc. "We think it's pretty magical, and will make communicating online more fun and expressive."

www.webdoc.com

76 EU Cookie Collective

WordPress

Blogging authority and entrepreneur Sarah Arrow has launched the EU Cookie Law WordPress Plug-In designed to help websites comply with new privacy laws.

"It's vital that companies – in fact, anyone who has a website for whatever reason – complies with this law if their site uses cookies to gather data or track how visitors use their sites," explains Sarah. "A warning must be displayed stating that cookies are being used before the website loads."

The plug-in prevents a site from loading until the visitor checks a box to say they are aware cookies are being used. You can find more details and buy the plug-in at **www.eucookielawwpplugin.co.uk**.

77 Orbcreation

Startup

3D films might be all the rage in the cinema, but it hasn't exactly set the web alight – especially given last year's Flash backlash. Orbcreation is a new service going live this month, based on the Unity Web Player, which enables users to build 3D web presences via a selection of pre-built templates and inclusions. The brainchild of developer Richard Knol, the service could prove an inspirational step towards a richer and more immersive web experience – with no silly glasses!

www.orbcreation.com



JQUERY

78 jQuery chaining

jQuery has a feature called chaining, which allows you to link multiple methods so you end up with less code. This is a huge timesaver and should be used to ensure your code is tight.



79 The rise of jQuery Mobile v1.0

jQuery Mobile has gained a lot of ground in 2011, starting with the first alpha version in late 2010 and then three extended preview releases in 2011 debuting version 1.0. The framework has received many awards including Innovation of the Year from the .net Awards. jQuery Mobile has been welcomed by the web designer and front-end developer community as an easy way to get a mobile site up and running. Similar to the jQuery core library, jQuery Mobile is based off the 'write less, do more' mantra – the syntax is very easy to understand and is an extension of the base library. jQuery Mobile currently supports devices with the latest versions of the following operating systems: Apple iOS, Google Android, BlackBerry, Palm WebOS and Windows Phone. The development team has also spent a great deal of time working on support for older and less-known mobile browsers making jQuery Mobile a very attractive choice when building a mobile website. jQuery Mobile is just starting to penetrate the market; if it continues to progress and has the same effect that jQuery has had on the market in 2011, it is sure to see explosive growth!



80 PhotoSwipe jQuery plug-in

Responsive web design has been getting a lot of buzz in 2011 and will continue to be a hot topic in 2012. Responsive web design refers to the practice of creating one layout that will work across multiple device types and scale to fit the particular device for an optimal user experience. Device compatibility ranges from desktop browsers to mobile devices and is achieved by using CSS media queries that target different resolutions. In addition to using CSS, many designers and developers are finding ways to use jQuery to create and enhance the customer experience with responsive layouts. PhotoSwipe (**www.photoswipe.com**) is one of many jQuery plug-ins that creates a way for users to access an image gallery that works across mobile devices with native features supported by the device. As the name implies, PhotoSwipe gives users the ability to use swipe, a native input type in mobile devices, to browse through an image gallery. PhotoSwipe is an open-source plug-in that can be downloaded and applied to any project.



81 jQuery Conference comes to the UK

The jQuery team has been holding official jQuery Conferences for the past few years, but this is the first time the Conference will be held in Europe. The location is Oxford, UK, and it is a one-day event (10 February 2012) that is not to be missed. There are two all-day workshops scheduled for the day before the conference: Intro to jQuery and jQuery Mobile – a hot topic sure to be discussed a lot at the event. Also, ten great speakers will consider topics ranging from using jQuery in web applications to building mobile apps with jQuery.

82 Use jQuery alias to avoid conflicts

Most beginner tutorials make use of the $ (dollar sign) to create jQuery statements; this is called the alias. To avoid conflicts with other libraries/frameworks, it's best to use the jQuery alias.

83 Hot agency: .appendTo()

Pay close attention to appendTo (**http://appendto.com**), an interactive agency dedicated to offering jQuery consulting and training online and at conferences. This company works with exciting new technologies such as HTML5, CSS3 and jQuery for desktop and mobile websites that really push the envelope.

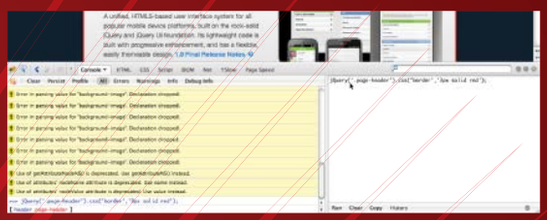
84 Expert tip



Mark Shufflebottom,
New Media design lecturer,
www.webspaceinvader.com

Rapid prototyping with Proto

So far tablet computers have mainly been used as consumer devices, but we are just beginning to see the start of useful production tools coming through. Adobe has launched Photoshop Touch and, hot on its heels, is Proto, a simple drawing application that allows you to rapidly construct wireframes. Perfect for meetings when you want to sketch out some concepts or for those who are trying to get the user experience just right. The app also boasts the ability to plug directly into Dreamweaver and output your sketch as code, but we'll pass judgement on that when we see how clean the code is. Even without the Dreamweaver support it looks like a very useful addition to the designer's toolkit. See page 66 for **Web Designer**'s first-look tutorial!



85 Test jQuery with Firebug

Firebug is an add-on available in Firefox, which has become one of the most popular plug-ins for web designers and front-end developers. It has many features that are commonly used, but there is one often unknown feature called Console, which allows you to run JavaScript directly in the browser and also log errors using console.log. Next time you are writing jQuery, try taking advantage of Console in Firebug. Similar features are also available in Safari and Chrome Developer Tools.

86 Hot jQuery site: jquerystyle.com

Check out **http://jquerystyle.com**, which is a website dedicated to showcasing how jQuery is being used to best effect around the web. jQuery.com also provides a list of websites that are using jQuery, but often this list is not up to date.

87 Use IDs instead of classes for speedier performance

When selecting elements from the DOM (document object model), it's best to select by ID. jQuery uses the native getElementByID function to do this, which is much faster than selecting by class name, a new method not already existing in native JavaScript.

88 The CDN-hosted version of jQuery

jQuery has set up partnerships with Google and Microsoft offering a CDN (content delivery network)-hosted version of jQuery. Using a CDN-hosted version will greatly decrease your page load time and therefore increase your performance.

89 jQuery Mobile – Up and Running

jQuery Mobile – Up and Running is a book that is due out in 2012. jQuery Mobile made a lot of progress this year with alpha, beta and finally version 1 being released. In 2012, we should see even more improvements – so get a copy of this book to get a head start on the competition.

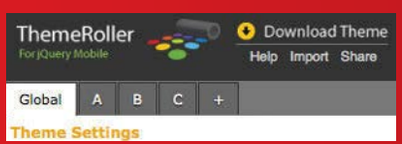
90 JS Bin for browser-based jQuery testing

JS Bin (**http://jsbin.com**) is a browser-based tool that allows you to write and run JavaScript in the browser without needing an editor or web server. You can include the latest versions of jQuery, jQuery UI and jQuery Mobile and also share the code with friends for ultimate collaboration.

91 jPlayer for HTML5 videos

Recently Adobe announced it was abandoning Flash for HTML5, considering the penetration of Flash Video on the web; this is a large-scale change. HTML5 has brought video into the Browser APIs, but only to be supported by newer HTML5-compliant browsers. Many larger websites that offer video (YouTube) now serve video using HTML5 to deliver content to the increasing population of smartphones and tablets. A jQuery plug-in called jPlayer (**http://jplayer.org**), however, gives you the ability to serve either Flash or HTML5 video content to your users.





92 ThemeRoller for jQuery Mobile

The jQuery Mobile team has adapted the jQuery UI Theme Roller, which allows you to create custom themes that can be applied to mobile websites that are utilising jQuery Mobile, without writing any CSS. All of the theme work is done using the Theme Roller web application online. The Theme Roller app is also integrated with Adobe Kuler, which enables you to create different colour palettes then apply them to your jQuery Mobile theme – something that the desktop version doesn't offer. Theme Roller is definitely something to keep your eye on in 2012, as this space is just heating up!

93 CSS4, already?!

If you're already bored of CSS3 you might not have that long to wait for the next level, with the W3C already publishing working drafts. Opera's new 11.60 browser claims to offer early support, with the specification promising some exciting additions including pseudo-classes for implementing UI styles linked to the state of an element, such as :enabled, :disabled, :checked, etc. Find out more at **www.w3.org/TR/2011/WD-selectors4-20110929**.

94 Adobe's CSS shaders

Adobe is looking to embrace HTML5 in a big way this year and has submitted a proposal to the W3C for CSS special effects. Based on SVG filter effects, the draft for 'CSS Shaders' has been showcased in demo form along with snippets of code and suggests some impressive animations and transitions. For full documentation and news on how the initiative is being received, visit **www.adobe.com/devnet/html5/articles/css-shaders.html**.



95 Combine and minify your jQuery code

Performance will always be an issue, but you can limit the impact of jQuery by combining all your jQuery plug-ins/code and minifying to compress and reduce the overall size and impact.

96 jQuery Fundamentals

jQuery Fundamentals is an open-source, online-only book written by Rebecca Murphey, who also is a host on the yayQuery podcast. The book is a great introduction to this topic. Murphey has a very good grasp of the jQuery library and this book is a highly recommended bookmark for your browser.

97 Agency to watch: Bocoup

Bocoup (**http://bocoup.com**) is an agency similar to appendTo as it offers consulting and training on jQuery and other emerging technologies. Bocoup is often a sponsor at the jQuery Conferences and its developers regularly contribute to a range of jQuery projects.

98 yayQuery podcast

Check out the yayQuery podcast (**http://yayquery.com**) to hear helpful info on jQuery. The podcast is hosted by four top-notch jQuery developers – Paul Irish, Rebecca Murphey, Adam J Sontag and Alex Sexton – who discuss recent jQuery news, updates to the library, useful plug-ins and topics on training and support.

99 Putting jQuery on a diet

The jQuery core library weighs in at around 150k uncompressed, which can be a performance burden to your website or application. jQuery UI offers a way to customise your download, so you only include the packages you need. A developer also recently started a project called jQuip, or jQuery-in-parts, that separates jQuery into sections, allowing you to only include those that are needed for your project to help with performance. jQuery Core and Mobile do not yet offer this, but it sounds as though this is definitely something that may be rolled out in 2012, so watch this space!

PT Sans

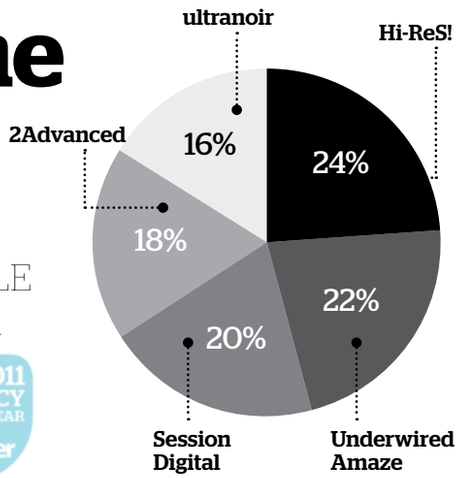
100 Hot Google web font: PT Sans

WEB FONT

A typeface we've noticed adorning several pages over recent months, PT Sans offers real variety whilst retaining readability. Released by ParaType in 2009 and designed by Alexandra Korolkova, Olga Umpeleva and Vladimir Yefimov, it borrows much from Russian sans serif examples of the 20th century but injects a modern twist. Now Available via Google, as a web font it benefits from a versatility of feel across normal, bold, Caption and Narrow versions – importantly remaining crisp and legible at lower sizes. **www.google.com/webfonts**

Agency of the Year 2011

WINNER AND NOMINEES AS FEATURED WITHIN THE PRO FILE FROM WEB DESIGNER 179 TO 191...



HI/RES/

2011 AGENCY OF THE YEAR web designer

Purveyors and creators of award-winning digital masterpieces Hi-ReS! has had yet another great year to add to its already impressive count in the world of digital design.

A makeover for their very own site saw them create a glorious and contemporary experience alongside a host of new must-see projects. Congratulations to Hi-ReS!. Co-founder Alexandra Jugovic offers up a few words:

"Hi-ReS! was founded in May 1999 by Florian Schmitt and myself. Along the way many talented people have worked with us – and we have had various articles featured in **Web Designer** magazine. It is a great compliment to us as a studio and to everyone in our hard-working team to have been voted as **Web Designer**'s Agency of the Year 2011. It is very motivating to know that we are still relevant after 12 years in the business! Thanks to everyone who pressed that button."


Co-founder Alexandra Jugovic started Hi-ReS in 1999

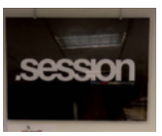


Links to all the nominees can be found at **http://www.webdesignermag.co.uk/news/hot-100-agency-of-the-year-2011/**



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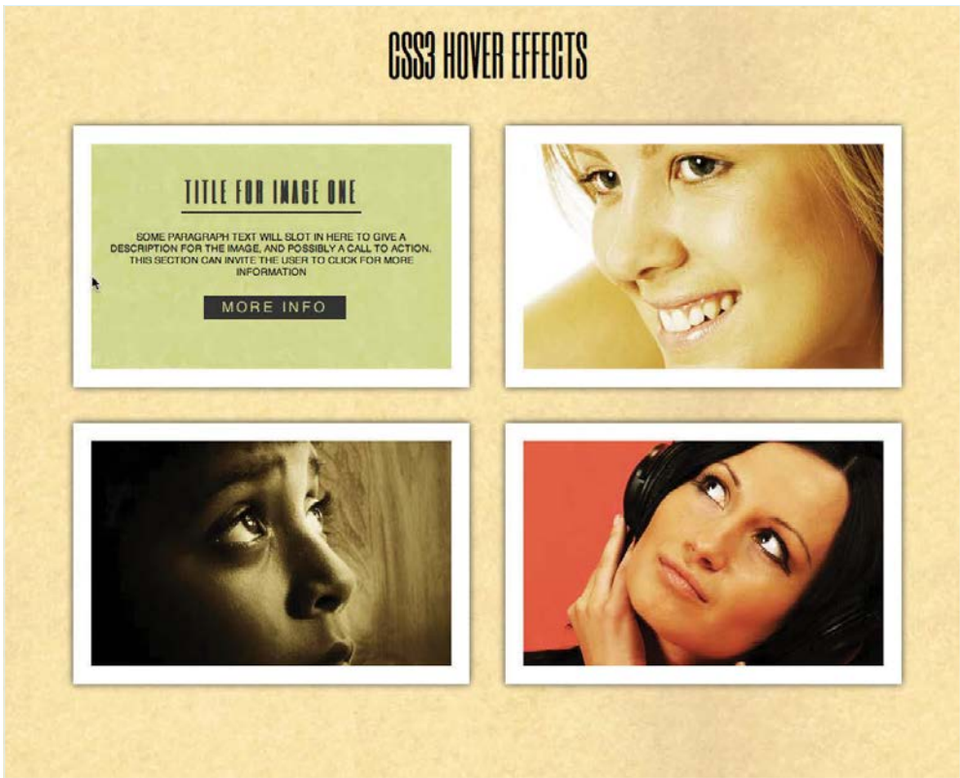
* 1&1 Dedicated Servers: Server 4i at £59.99/month; Server XXL 32 Core at £399.99/month; Server XL 6 at 3 months free, then £99.99/month (12 month minimum contract term applies). A one-time set-up fee of £99 applies (£49 for Server 4i). Prices exclude VAT.

Big impact hover effects using CSS3

CSS3 enables designers to utilise special effects without any performance cost to the client's browser, allowing for engaging and unexpected GUI responses

tools | **tech** | **trends** Graphic editor (Photoshop or your preferred editor), HTML editor (we used Dreamweaver, but an equivalent is fine)
expert Sam Hampton-Smith





> History lessons aside, we stand at an exciting juncture in web development

We all know that website design has grown up in the last few years. The web as a whole has been through many phases from an aesthetic point of view; what started as plain text graduated into table-based design with animated GIFs. The arrival of Flash allowed for true interactivity for the first time before the monetary and performance cost of developing and deploying Flash-based content, along with the evangelist movement toward web standards, helped create an environment where JavaScript libraries could flourish. Now advanced interactivity could be rendered directly using HTML and CSS, along with a smattering of script.

The explosion in JavaScript-powered interactivity influenced the web standards stakeholders to look at CSS with a view to rendering animation natively in the browser. History lessons aside, we stand at an exciting juncture in the development of the web where we can, for the first time in many respects, introduce some very sophisticated effects without having to worry about browser and script performance, plug-in crashes or compatibility (as non-supporting browsers simply ignore any CSS they don't understand).

In this tutorial we're revisiting an old favourite – the rollover effect – and using some of the new CSS3 capabilities to create a surprisingly engaging and compelling visual effect that the browser will render without any scripts at all.

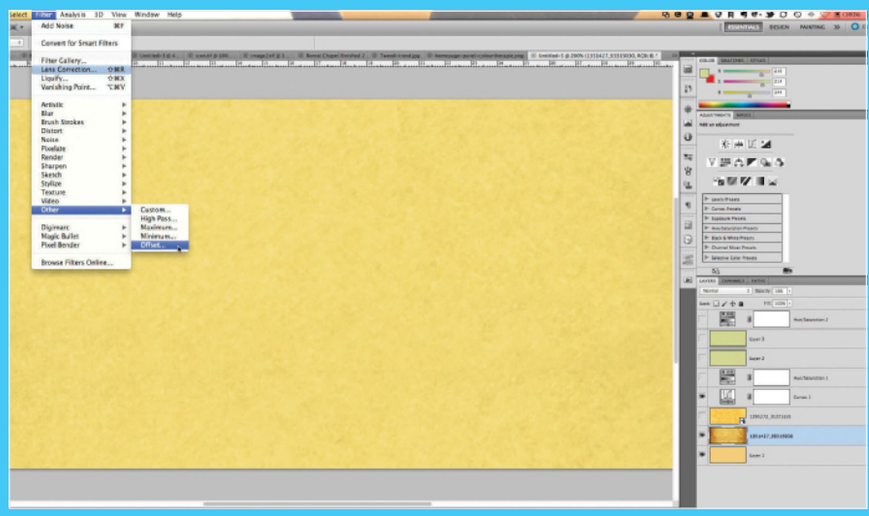
01 Create your HTML

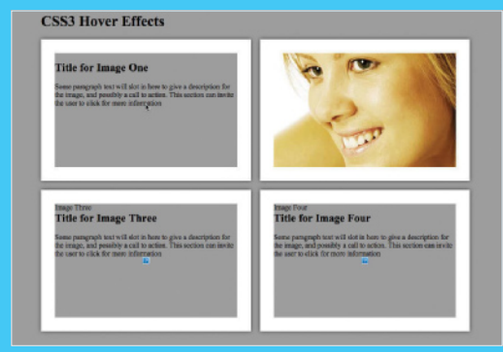
We're building our effects entirely using HTML and CSS, and the HTML is really basic to boot, so let's start off by defining that. We've chosen to use unordered list items to hold each image that will become our rollover, but you can use any element you like. Add the code below, or open our start document from the cover disc; you'll find the full code there too.

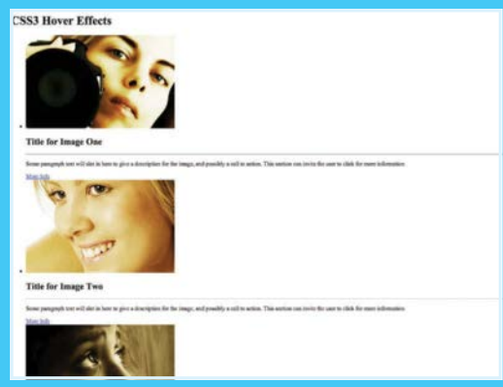
```
<!DOCTYPE HTML>
<html>
  <head>
    <meta http-equiv="Content-Type" content="text/html; charset=UTF-8">
    <title>CSS3 Hover Effects</title>
  </head>
```

02 Add a stylesheet

The unstyled page looks pretty normal, but we'll change that with CSS. You can prototype your design by adding <style> tags inside the <head> section of the page, or go straight to an external stylesheet. We opted for the latter as it keeps everything cleaner and easier to understand. Add the following code to the <head> section and then create a blank stylesheet called 'screen.css'. Save this in the styles folder.







<Above>
• Create your own repeating backgrounds using Photoshop or a similar editor. We've downloaded a texture, but you can make your own using a noise filter if you want to be totally original

<Right, top to bottom>
• The unstyled page shows that the HTML structure for this project is quite basic – just an unordered list

• The layout is coming together, but we need to bring in the different graphics to complete the look

```
001     <link rel="stylesheet" type="text/css"
href="styles/screen.css" />
```

03 Create the look

We want to develop an understated but refined look, so we're going to add some textures to the background and use some nice images for our rollovers. Have a look at **http://sxc.hu** to find the images we sourced for this tutorial; we've made a note of the image numbers in a file on the cover disc.

04 Crop and treat your images

Our images are each called into the HTML document as 400px wide and 250px tall, so we need to crop them to this dimension, and at the same time we can apply a slight colour treatment to make them feel part of the same set. Use the image editor of your choice and a Curves adjustment to reduce the blue tones. Save each into the images folder.

05 Repeating backgrounds

We download a couple of textures from Stock XCHNG. We'll use these to create the background for our page and for our list items. Bring the grungy background into Photoshop (or your preferred image editor) and crop to a usable size. Run the Offset filter (Filter>Other>Offset) to move the edges to the centre, then use Content-Aware Fill to smooth out the edges. Save as a JPEG in the styles folder.

06 Basic styles

Now we've got our images all ready, let's set up the basic look of the page. We'll start by arranging the s so that they stack up in a 2 x 2 grid. Floating each item left will help us do this with minimum fuss. At the same time, we'll add a border and set up the page background. We'll also set the list items to overflow:hidden – this is a crucial part of making our final rollover effect work. Add the code below to your stylesheet; the full code is on the disc.

```
001   body {
002     margin:           0;
003     padding:          0;
004     background:       #9d9d9d
url(pagebg.jpg) repeat top left;
005     font-family:      'Six Caps', sans-
serif;
006     font-size:        62.5%;
```

07 Focus on positioning

The image will appear first, and when the user moves their mouse over the image it will fade out and the rollover content will fade in. As the image appears earlier on in the HTML code than the rollover content, we need to give it a z-index that's positioned above all the other elements, allowing it to sit in front of everything else. At the same time we can give the image absolute positioning (line 3).

```
001   ul.rollover li img {
002     z-index:  30;
003     position: absolute;
004     top:      0px;
005     left:     0px;
006   }
```

08 Style the hover content

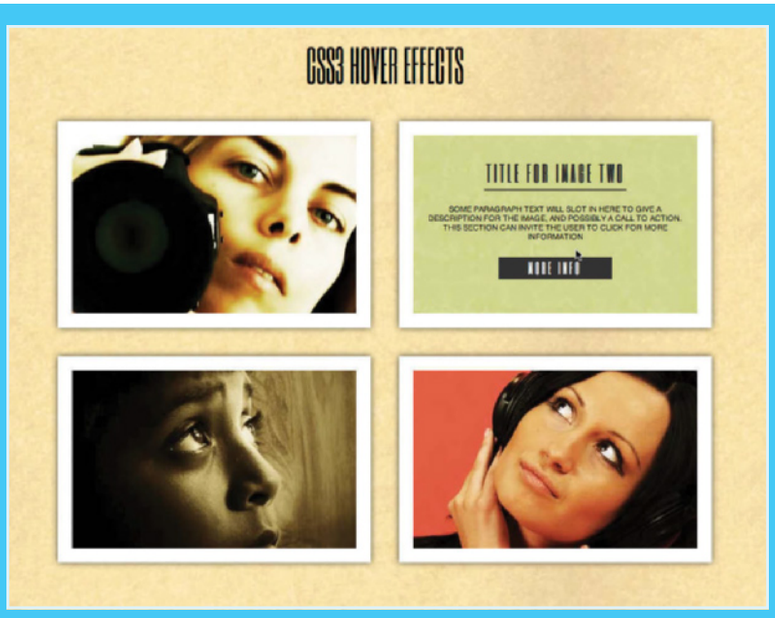
Temporarily hide the images to view the rollover content. We need to style this to suit our design. Think of this as the final state – we'll animate it later, but first we need to get it looking right when static. Add the CSS below to match our styles, or create your own to taste. Find the complete code on the CD.

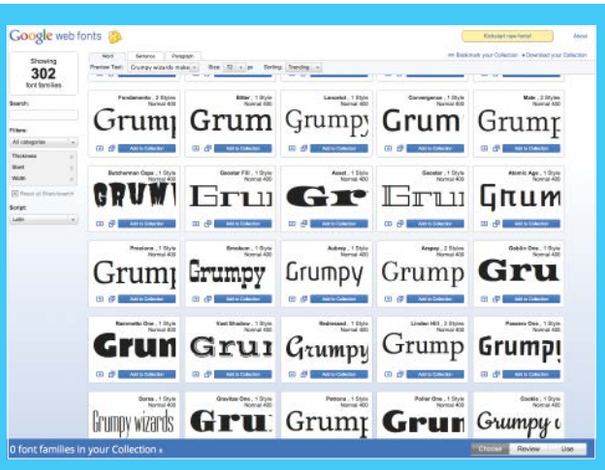
```
001   ul.rollover li h2 {
002     font-size:        3em;
003     color:            #333;
004     margin:           0;
005     padding:          0;
```

09 Add some font goodness

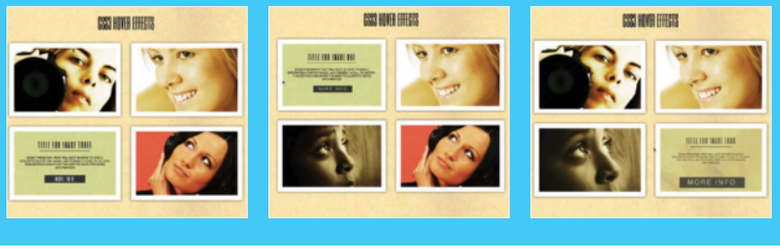
We can add a custom font using only CSS by taking advantage of Google Web Fonts, which requires no JavaScript to work. Let's do that now to improve the general appearance of our page. Head over to **www.google.com/webfonts** and choose a font to suit (we opt for Six Caps). Add the <link> code Google provides to your HTML <head>, and the font-family example to your body CSS rules.

Big impact hover effects using CSS3





<Above>
• We've used the Google Web Fonts service to bring in a different typeface to our design



<Left, clockwise from top>
• The completed animation has a nice balance to it as the various elements transition into place
• The final effect degrades nicely in non-supporting browsers to a simple rollover
• Experiment with timings and start positions to achieve different effects
• The transition is rendered entirely by the browser – no scripting is used at all in this project

```
001 <link rel="stylesheet" type="text/
css" href="http:/ fonts.googleapis.com/
css?family=Six+Caps" />
002 font-family: 'Six Caps', sans-serif;
```

10 On the move

The basics of our animation will be an opacity fade on the image, and a scale on both the image and the revealed content. To set this up we're going to need to take it in parts and test at every stage. We'll start with the image – the end of the animation should see the image scaled up to 600%, and reduced to 0% opacity (so that it's transparent). We can make this happen on mouseover with the CSS below:

```
001   ul.rollover li:hover img {
002     -webkit-transform: scale(6);
003     -moz-transform:    scale(6);
004     -ms-transform:     scale(6);
005     -o-transform:      scale(6);
006     opacity:           0;
007   }
```

11 Animating the effect

Our rollover already works, but it's a straight switch from the off state to the on state. We want the browser to animate in between the two states for us, making a nice smooth transition. The key to this is to use the transition property new to CSS3; try adding the code below to your existing rules and test again to see your browser automatically animating.

```
001   ul.rollover li img {
002     z-index:  30;
003     position: absolute;
004     top:      0px;
005     left:     0px;
006     -webkit-transition:all 0.7s ease-out;
007     -moz-transition:all 0.7s ease-out;
008     -ms-transition:all 0.7s ease-out;
009     -o-transition:all 0.7s ease-out;
010   }
```

12 Timing is everything

We've established the principle now, so we'll work our way through each of the elements that we'd like to animate, applying different animations until our effect is complete. In general, the most important element of the animation is the timing – it's important that everything feels connected, so experiment with the time property on the transition rule to see the various effects that different values create.

What's with vendor prefixes?

CSS3 is not yet fully defined or ratified, so while browser vendors are introducing functionality, they're insuring against the final spec changing by adding their own prefixes.

13 Starting small

Our image starts normal sized and scales up on mouseover. Let's try the opposite with the <h2> inside our list item. We need to set the default style for this to have a scale of 0.1 (10% of full size), and animate it up to 100% size on mouseover, again using the transition property to make it a smooth change. Add the code below to set this up – in full on the CD.

```
001 ul.rollover li h2 {
002     font-size:      3em;
003     color:          #333;
004     margin:         0;
005     padding:        0;
006     line-height:    1.5em;
007     letter-spacing: 0.1em;
```

14 Paragraph rules

We can apply the same effect to the paragraph as we have for the heading by doing a straight copy

> Older versions of IE won't know what to do with CSS3 transformations

and paste job to reproduce the rules. Everything will work in the same way for the paragraph – ie it will start small and grow when the mouse moves over the list item. Add the code below, then test in your browser to see the effect coming together. Full code is on the disc.

```
ul.rollover li p {
    font-family:        helvetica, arial, sans-serif;
    text-transform:     uppercase;
    margin:             0;
    padding:            0;
```

15 Other properties

It's not only scale and opacity you can alter – CSS3 will allow you to animate between any two values for a CSS property, be that colour, size or border. Let's try this by animating the width of the horizontal rule. Add the code below to set the initial width to be small, and the final width at 300px. Test and adapt to suit your own taste. Once again the full code is on the disc.

```
ul.rollover li hr {
    width:              0px;
    color:              #333;
    background-color:   #333;
    border:             none;
    height:             2px;
    margin:             auto;
```

16 Experimentation

At this point we've got four different elements being animated simultaneously, so now's a good time to take stock of the overall effect and make tweaks to your animation to suit. Play with the individual timing of each transition, as a few tenths of a second can make a big difference to the overall feel of the rollover. You can easily spend a good couple of hours tweaking this, so keep one eye on the clock!

17 The final flourish

Now that you're happy with the timings, it would be nice to have a bit of a cross-over of scale, so let's make the button shift up into position from outside the frame while scaling down from big to small. Having opposing motion like this lends a sense of completeness to the interaction. It's always worth putting some thought into these final flourishes.

18 The code

We need to add two new rules just as we have for each of the other animated elements – one for the starting position and one for the final position. The latter we've already got in place, so add the code below to create the starting state and trigger the animation for the button. Full code is on the cover disc.

```
ul.rollover li a.button {
    display:            block;
    text-align:         center;
    font-family:        helvetica, arial, sans-serif;
    position:           relative;
    text-transform:     uppercase;
```

19 Cross-browser support

The code we've added thus far will work perfectly well in Chrome, Safari and Firefox – but there's still a question mark over Internet Explorer and Opera. The latest versions of both these browsers support CSS transitions and transformations, so make sure you've copied the transition and transformation code, prefixing with -o- and -ms-, as well as -webkit- and -moz-.

20 Older browsers

Older versions of Internet Explorer in particular won't know what to do with CSS3 transformations and transitions, so in order to provide a fallback for these browsers we can add a second stylesheet using conditional comments. This will only be loaded by Internet Explorer versions older than version 9. Add the code below to your <head> section.

```
<!--[if lte IE 9]>
    <link rel="stylesheet" type="text/css" href="styles/ie.css" />
<![endif]-->
```

What happens in older browsers?

Older browsers will ignore any CSS they don't understand, so won't render the animation we've created. Provide a fallback by adding alternative rules to display the revealed content.

21 Build the fallback

Create a new stylesheet document and save it as 'ie.css'. Within this file we need to provide a simplified alternative to the transitions. We'll simply hide the image on rollover to reveal the styled content beneath – everything else should work perfectly fine as we originally styled it. Add the step code to your new stylesheet to get the fallback in place. You can find the full code on the disc.

```
/*
    Older versions of Internet Explorer – a fallback
*/
ul.rollover li img {
    z-index:  30;
    position: absolute;
```

22 Test and develop

Test your page in as many different browsers as you can cope with, tweaking the effects and timings to suit each one. Once you're satisfied, it's time to consider the many other possibilities that CSS3 has to offer – keep in mind that you can animate any CSS property, so why not try experimenting with borders, rotation, background colour and font size? Here's where you can get really creative. As the old saying goes, there are no limits other than those set by your own imagination – and perhaps your work schedule!



Getting to grips with responsive web design

A recent buzz phrase to hit the web, responsive web design refers to the idea that webpages will display differently on different devices. As more and more devices appear with different form factors, so the web is changing from a desktop-based experience to something that users expect to access from anywhere, and as such it's important to consider how a website will render on a mobile or tablet, etc. Much of what has been written has talked about the width of the device and rendering content so that it remains usable on narrow screens, but the principle of responsive design extends to user interaction just as much as form. Happily it's quite straightforward to provide a fallback for CSS-powered effects, but don't overlook the option to enable effects by listening for triggers other than the desktop-metaphor 'hover'.

Design and build an image slider header: part 1

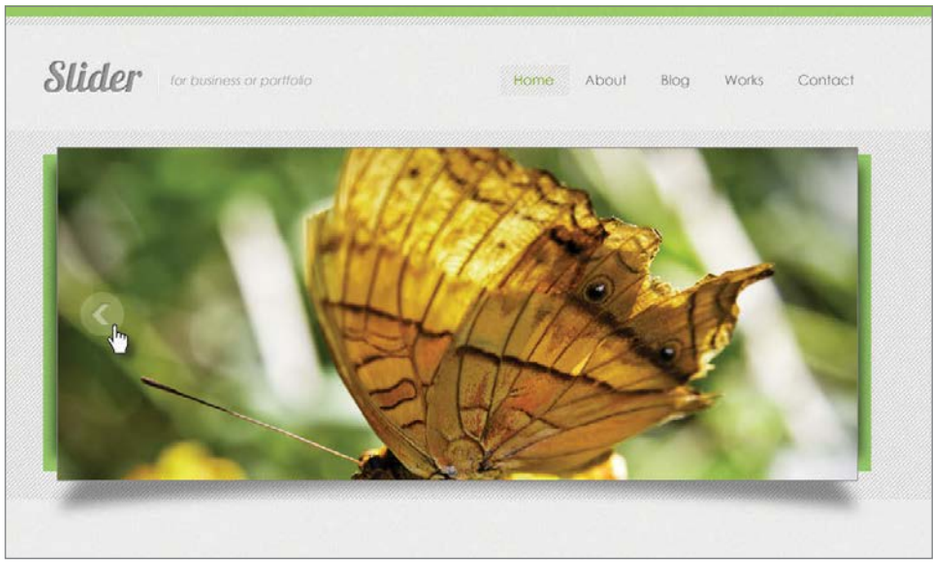
Create an image carousel to head up your homepage using Photoshop

tools | **tech** | **trends** Photoshop CS3+ **expert** Neil Pearce



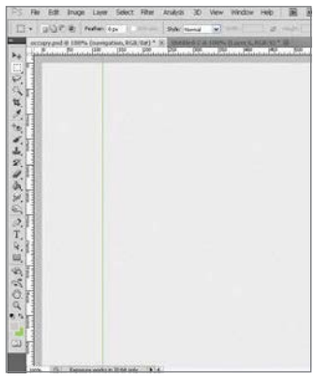
Almost every modern website features an image slider on the homepage. This is not only a great way of showcasing your design skills but also of engaging the visitor. It's safe to say most sliders are powered by jQuery and probably use an open-source plug-in like Nivo or Cycle. These plug-ins are great and I would highly recommend them. However, in this two-part tutorial, we'll design our slider using Photoshop and build it using a touch of HTML5 and CSS3. As for the slider plug-in, we're going for the 'WOW' factor, the WOW Slider (**http://wowslider.com**) comes with many stunning visual effects.

In part 1 of this guide we will be opening up Photoshop and taking a look at filters, layer styles and getting the most out of patterns. Next month we will be launching our favourite text editor and building our attention-grabbing image slider – don't miss it!



> This is not only a great way of showcasing your design skills but also of engaging the visitor

<Left>
• Image sliders can add a touch of dynamism to any opening webpage, but make sure the content is equally striking



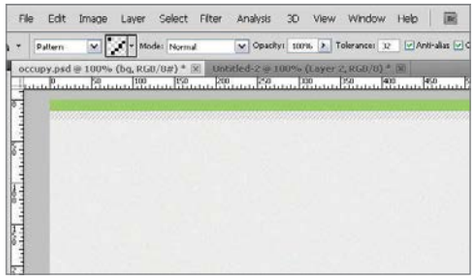
01 Lay down the background

Create a new file that is 1,200 x 700px and then fill the background with the colour #e6f1e7. Next go to Filter>Noise> Add Noise, and set the Distribution to Uniform with the Amount at 3%. Then create two vertical guidelines using the View>New Guide tool, with the first set to 120px and the second to 1,080px. That now gives us a working area of 960px – the web standard.



02 Top green bar

Select the Rectangle Marquee tool and drag out a selection spanning the full width of the document that's about 15px high. Create a new layer and call it 'Top bar', and then fill the selection with green (#9dcd67). Give it the same amount of noise as the background by pressing Cmd/Ctrl+F.



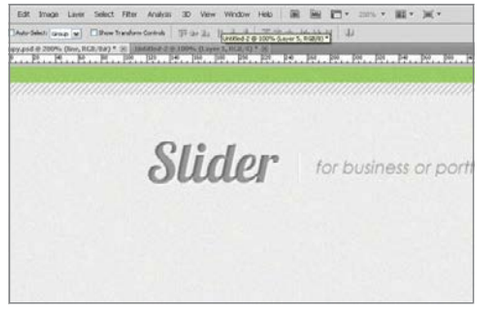
03 Add the pattern

Open the 'pattern.jpg' file from the CD and go to Edit>Define Pattern. With the Rectangle Marquee tool, drag out a selection under the top bar, again 15px high. Then select the Paint Bucket tool, change it to Pattern (in the top right) and, on a new layer, fill the selection with the pattern. Turn down the Opacity to 20%.



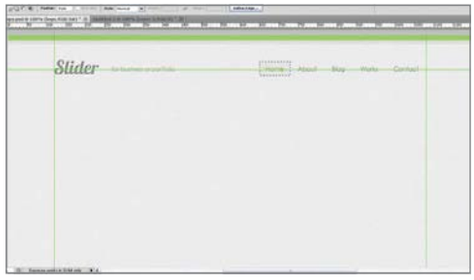
04 Work up the logo

Select the Horizontal Type tool and type out the logo (size: 48px, colour: #999999). We used the font Lobster 1.4 from Google Web Fonts (**www.google.com/webfonts**). Ctrl/right-click on the type layer and choose Blending Options. Add Inner Shadow with both Distance and Size set to 2px, then reduce the Opacity to 35%.



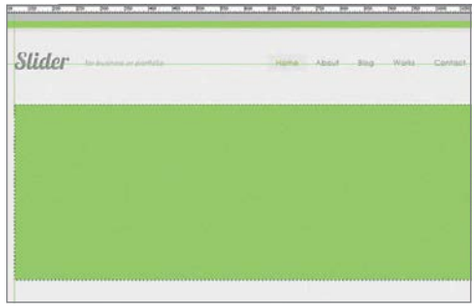
05 Logo divider and tagline

Select the Line tool and turn off Anti-alias. On a new layer, draw a line next to the logo no longer than 30px in the colour #e0e0e0. Do another line right next to that in #ffffff. We then finish off our logo with the tagline using a 15px-sized Century Gothic font.



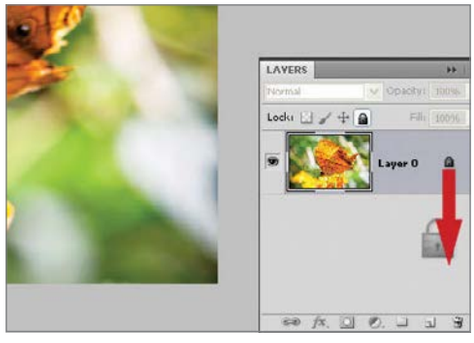
06 Navigation menu

With the same Century Gothic font, type out the navigation text at a size of 15px. Then drag out a horizontal guideline and align them to the centre of the logo. Create a new layer under the Home text and call it 'Overstate'. With the Rectangle Marquee tool, drag out a selection and fill it with our stripe pattern before turning down the Opacity to 20%. At this stage, change the colour of the Home text to #9dcd67.



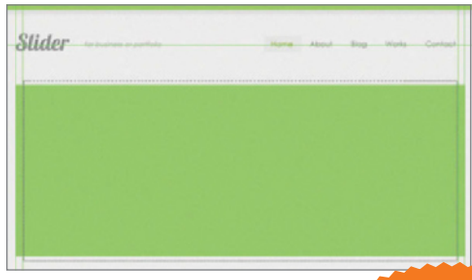
07 The slider background

Now we can start creating the slider itself. So, with the Rectangle Marquee tool selected once again, drag out an oblong between the two side guidelines that's about 370px in height. Fill it with the same colour green as we used in our top bar and also apply the same noise filter as the top bar and background, using the shortcut described in step 2.



08 The main image

Choose your own stock photo or download the example one available at: **http://www.sxc.hu/photo/1361773**; just make sure it's bigger than 1,000 x 400px. Open it in Photoshop and unlock its background layer. Then Cmd/Ctrl-click on the layer to make it a selection before going to Edit>Copy Merged.



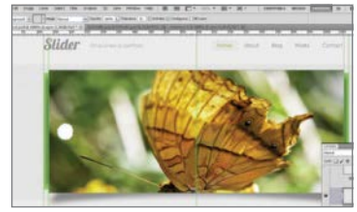
09 Setting the image

Go back into the main document and drag out two guidelines by 15px either side from inside the main guides. Using the Rectangle Marquee tool, drag out a selection within these guides that is about 385px high.

Stay informed

When using the Marquee tools, it's always handy to have your Info palette open. Hit F8 to see the sizes and co-ordinates, etc, as you work.

The perfect arrow



01 The arrow background

First create a new layer and call it 'arrow bg'. Then drag out a selection using the Elliptical Marquee tool. Fill this shape with white and bump down the Opacity to 20%.



02 The navigation arrow

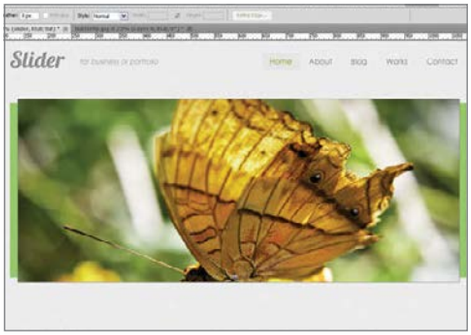
Open your Shape tool and find an arrow. On a new layer drag out a white arrow inside the circle. Use Edit>Transform>Flip Horizontal to turn the arrow around.



03 Finishing off

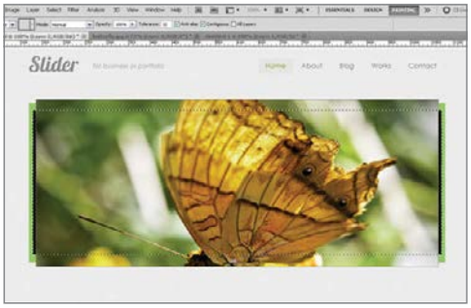
Lastly, Ctrl/right-click on the arrow layer to gain access to the layer style options. Give it an Inner Shadow, before turning down the Opacity to around 50%.

Design and build an image slider header: part 1



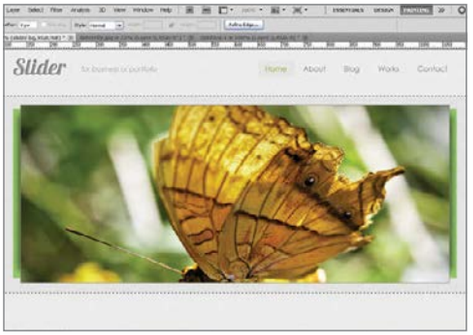
10 Add in the image

Now we need to paste our image inside this selection. So go up to Edit>Paste Special>Paste into, and then, making use of the Free Transform tool, resize your image accordingly. Next you need to open up your Blending Options menu and give it a 1px stroke in #999999. Call this layer 'Main image'.



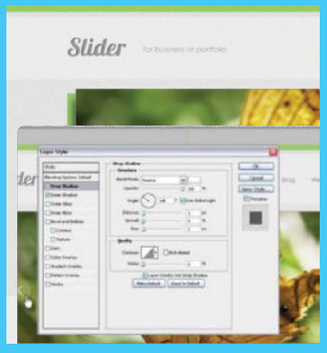
11 Side shadows

What we need to do now is add some shadows to the sides behind the main image. So, create a new layer under the slider image, call it 'Shadows' and then, with the Rectangle Marquee tool, drag out a selection about 945px wide and 338px in height; fill this with black (#000000). Give it a Gaussian Blur of around 7.4px and drop the Opacity to 70%.



12 Slider stripes

Now let's add the stripy banner that sits behind our slider. Once again drag out a selection using the Rectangle Marquee tool spanning the whole width of the document. Next, create a new layer called 'Stripes' and fill it with the stripe pattern. Lastly bring the Opacity down to approximately 20%.



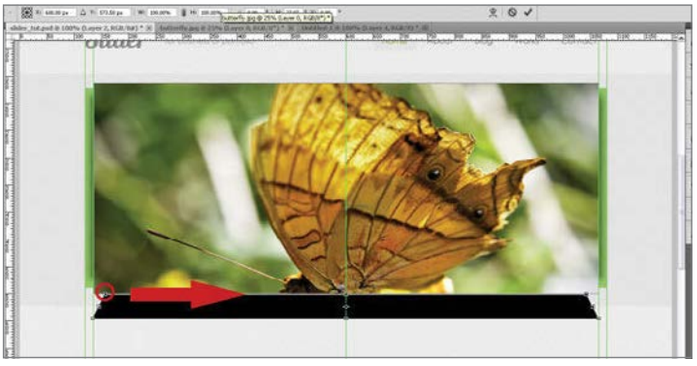
Getting that letterpress effect

The letterpress effect we did for the logo is quite easy to do and is one of the most common design effects we see around the web today. You will find that many designers use the same colour font as the background and only use an Inner Shadow layer style to create that press effect. However, for us, there is slightly more to it than what we covered in the main steps of this tutorial – but only slightly.

In step 4 we typed out our font with a nice grey colour and then we only used a slightly darker Inner Shadow to give the desired effect. However, we also can use a white Drop Shadow with the Distance set to 1px and the Size set to 2px, to give a nice subtle white border at the bottom of the text. Although this is a very small tweak, it can make a huge difference.

Be organised with groups

When you are designing in Photoshop, it's always a good idea to group your layers once you have finished with them; just hit Cmd/Ctrl+G.



13 The slider shadow

Using the Rectangle Marquee tool, drag out a selection under the slider that is the same width as the main image and about 45px high. Now create a new layer, call it 'Slider shadow' and fill it with black. Go to Edit>Transform>Perspective and click and drag the left corner to the right to bring in the top corners as shown.



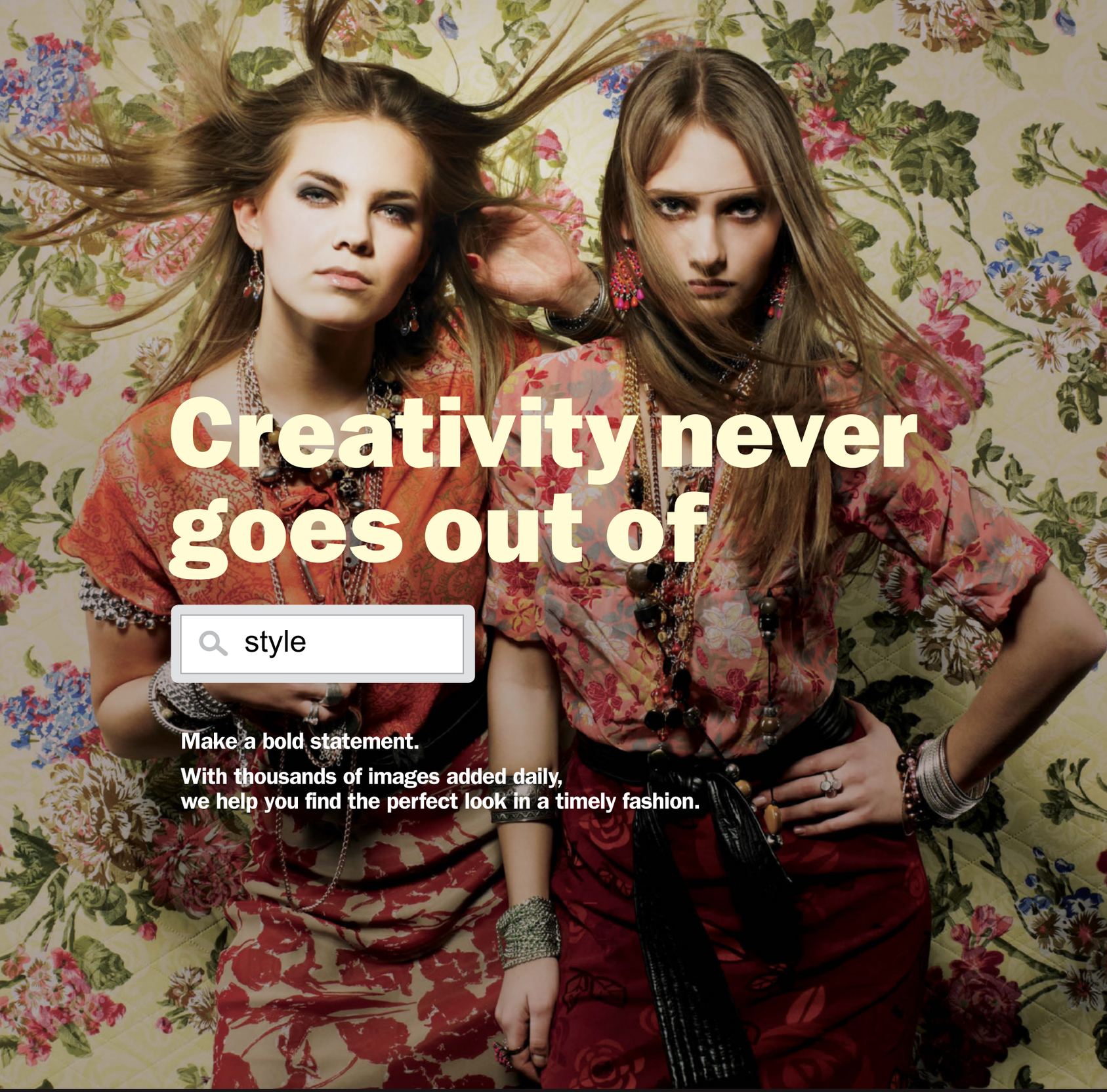
14 Warp the shadow

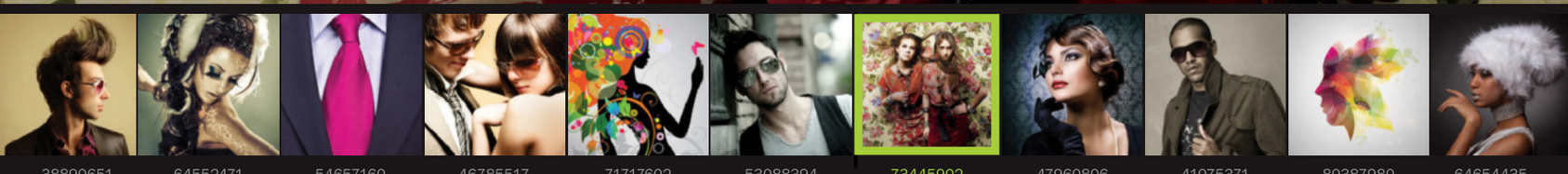
Now that we have the right perspective, let's use a bit of warping to arc the shadow up slightly. Go to Edit>Transform>Warp, click the bottom centre of the shape, and then drag up to create the arc. You may want to have a play around with this, but here we have it almost touching the main image above.



15 Finish off the design

Now we have our shadow in good shape, all that is left to do is to give it some blur. Go to Filter>Blur>Gaussian Blur and apply the same settings as the earlier steps – which should be 7.4px. Finally turn down the Opacity to 40% and then, using the Move tool, position the shadow slightly higher so it slips under the slider.





38890651 64552471 54657160 46785517 71717602 53088394 73445902 47960806 41075371 80387980 64654435

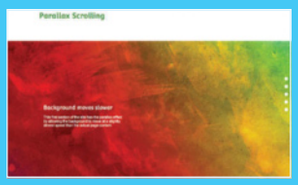
shutterstock®

Great images. The rest is up to you.

Create parallax-scrolling backgrounds with jQuery

Get creative with jQuery to produce trendy, flowing backgrounds like those found on commercial sites

tools | **tech** | **trends** Dreamweaver, jQuery **expert** Mark Shufflebottom



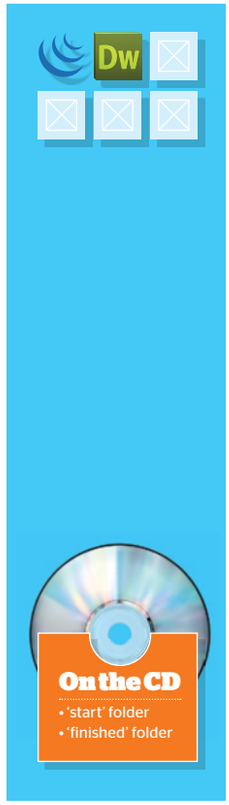
<Above>
• Parallax scrolling instantly brings a degree of sophistication to your site, plus an acknowledgement of one of the most 'on trend' techniques

Parallax scrolling is a trend that's been catching on more and more in recent years on the world wide web. It originates from those old-school, side-scrolling games that used parallax scrolling as a way of producing depth. Graphics further away would scroll slowly, while those closer to the viewer would move faster, giving a pseudo-3D effect. Since it has been adopted by a number of recent high-profile designs including Nike, it has been replicated for a number of different site experiences.

Using jQuery for design has quickly become an established practice as it consistently remains true to its core mantra: write less, do more. Indeed, the extensive plug-ins that are available for it can make it possible to write virtually no code at all and still get great results.

We're going to kick-start our work this month by using three plug-ins that will give us smooth scrolling options for the page and another that tells us if a certain div tag is actually visible on the webpage. This will dramatically cut down the amount of processing done in the browser as we will only be applying parallax scrolling to content that is seen at any given moment.

> [Parallax scrolling] originates from those old-school, side-scrolling games



01 Link to the stylesheet

Copy the 'start' folder from the cover CD onto your computer, then open the 'index.html' file in Dreamweaver or a similar code editor. Take a look at the basic layout of the file in the code, then in the head section of the page add the code shown to link to a specific font and to our CSS file.

```
001 <link href='http://fonts.googleapis.
com/css?family=Convergence' rel='stylesheet'
type='text/css'>
002 <link href="parallax.css" rel="stylesheet"
type="text/css" />
```

02 Link to jQuery

We're going to link to jQuery now; you can download the file and link locally if you desire, or you can follow our example and just link to the hosted version. The next link we make is to a JavaScript file called 'parallax.js'. We will create this file later in the tutorial, so it won't work for the time being.

```
001  <script type="text/javascript"
src="http://ajax.googleapis.com/ajax/libs/
jquery/1.7.0/jquery.min.js"></script>
002 <script type="text/javascript"
src="scripts/parallax.js"></script>
```

03 jQuery plug-ins

Next we need to link to some jQuery plug-ins that are included in the 'scripts' folder. The first two are required for smooth scrolling between fixed points, which is crucial for our menu. The next plug-in examines which div is currently visible in the browser so that the parallax effect is only applied to that.

```
001  <script type="text/javascript"
src="scripts/jquery.localscroll-1.2.7-min.
js"></script>
002 <script type="text/javascript"
src="scripts/jquery.scrollTo-1.4.2-min.js"></
script>
003 <script type="text/javascript"
src="scripts/jquery.inview.js"></script>
```

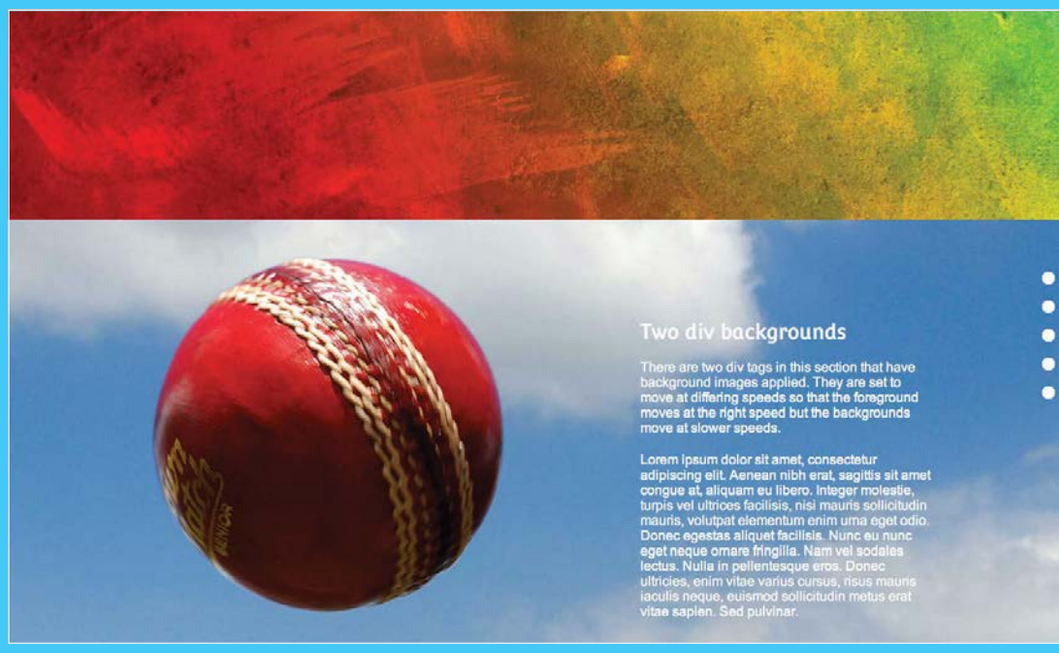
04 Keep the navigation

To prevent the navigation moving off the screen we are going to call the localScroll function from the linked plug-in we attached in the previous step. This is placed inside a document.ready function to ensure this is applied once the document has finished loading up. This concludes the code we need in the 'index.html' file. You'll find the complete set of code on the disc.

```
001  <script type="text/javascript">
002       $(document).ready(function(){
```

05 Add CSS to the file

Open the 'parallax.css' file from the local folder and then scroll to the bottom of the document to add





<Left>
• There are two separate images for the parallax-scroll effect in this section of the site. The cricket ball is placed in a separate div tag

<Above>
• The background is set through CSS and a height property ensures that each section takes up the optimum screen space of the browser

the following CSS. This sets up the height of the first content area and places the image in the background that we will scroll later using JavaScript and jQuery.

```
001 #one{
002       background:url(images/colour.jpg) 50%
0 no-repeat fixed;
003       color: #FFF;
004       height: 600px;
005       margin: 0;
006       padding: 160px 0 0 0;
007 }
```

06 Second area

Now add the next set of CSS to the document which places the cloud image in the background and sets the height of the document so that it's a little larger for this area. This section will also have another image over the top and this will be controlled to move at a slightly faster speed than this one.

```
001 #two{
002       background: url(images/cloud.jpg) 50%
0 no-repeat fixed;
003       color: #FFF;
004       height: 1300px;
005       margin: 0 auto;
006       overflow: hidden;
007       padding: 0;
008 }
```



<Above>
• Moving two div background images at once can be achieved by changing the vertical position of the image in CSS with JavaScript

07 Cricket, anyone?

In order to have an image moving at a different speed we have added an image to another div tag – in this example, a transparent cricket ball. This means that it will move at a different speed over the clouds in the main background for this section. Note that the z-index is higher for this image too.

```
001 #two .bg{
002       background: url(images/cBall.png) 20%
0 no-repeat fixed;
003       height: 1000px;
004       margin: 0 auto;
005       padding: 0;
006       position: absolute;
007       width: 900px;
008       z-index: 200;
009 }
```

08 Third area

The third section is actually very similar to the first one. As you can see there is nothing too out of the ordinary about any of the coding for the CSS. The main parts needed are the background image and the height attribute for the section of the site that is being styled. Bear in mind that the height needs to be large enough to cover an average screen.

```
001 #three{
002       background: url(images/golf.jpg) 50%
0 no-repeat fixed;
003       color: #FFF;
004       height: 650px;
005       padding: 100px 0 0 0;
006 }
```

09 CSS background

The images used in the fourth section are multiple background images that are supported in CSS3; this area will therefore only work on the latest browsers. These images can still be moved in parallax and will be done later in the jQuery code setup. Notice that each image can be positioned precisely on the page and the repeat property for each one set.

```
001 #four{
002       background: url(images/bubbles2.png),
url(images/bubbles2.png), url(images/bubbles1.
```

Create parallax-scrolling backgrounds with jQuery





<Left>
• In this example we position several background images using CSS3. Each image can be moved independently with JavaScript

<Above>
• The navigation menu on the right-hand side of the browser is set to the vertical centre of the browser window for the sake of immediacy

> In Dreamweaver create a new JS document [called 'parallax.js']; this is where all the code to power the parallax scrolling will go

jQuery CSS editing
We are using jQuery because it makes such short work of manipulating the CSS styles of different classes. Using the css command it is easy to get direct access to a specific property.

```
png), url(images/track.jpg);
003       background-position: 50% 0, 50% 0,
50% 0, 50% 0;
004       background-attachment: fixed;
005       background-repeat: repeat, repeat,
repeat ,no-repeat;
006       color: #FFF;
007       height: 1300px;
008       padding: 100px 0 0 0;
009 }
```

10 Final CSS

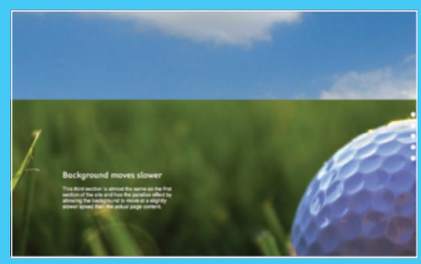
The last CSS section is considerably shorter because there is no background image used here. Once you have added this code save the file as we are now finished with the CSS for the document. This can be closed now as it is no longer needed, though you might need to refer back to it later when we adjust it through JavaScript.

```
001 #five{
002       background: #ccc;
003       height: 1000px;
004       margin: 0 auto;
005       padding: 40px 0 0 0;
006 }
```

11 Create a JS document

In Dreamweaver create a new JavaScript document and save it in the 'scripts' folder as 'parallax.js'; this is where all the code to power the parallax scrolling will go. Add the code below which will be triggered once the document is loaded. All the remaining code will go within these brackets.

```
001 $(document).ready(function() {
002 });
```



<Above>
• Whichever div is on the screen gets the inview class added or removed in order to determine whether it should scroll or not

12 Set up global variables

Add these variables between the brackets we added in the previous step. This makes reference to our main variables that will be used throughout the code. They, in turn, make reference to the main browser window and to each of the content sections for each page. The window's height is recorded as well.

```
001 var $window = $(window);
002 var $one = $('#one');
003 var $two = $('#two');
004 var $three = $('#three');
005 var $four = $('#four');
006 var cricket = $("#two .bg");
007 var windowHeight = $window.height();
```

13 Check out the view

Add the next section of code which establishes whether the four areas of the site are visible in the browser window. If they are on screen then a class is added to them called inview. Similarly, when not on the screen, this is taken off. Later, inview is used to actually instigate the parallax-scrolling effect.

```
001 $('#one, #two, #three, #four').
bind('inview', function (event, visible) {
002       if (visible == true) {
003            $(this).addClass("inview");
004       } else {
005            $(this).removeClass("inview");
006       }
007 });
```

14 Position the navigation

Add this section of code below the last and here we grab the window height and the navigation height. We get the centre of both and then we position navigation in the middle of the height by using the centre of the window with half of the navigation removed to give the top position of the navigation div. The full code for this step is on the CD.

```
001 function Navigation(){
002       var windowHeight = $window.height();
003       var navHeight = $('#nav').height() /
2;
004       var windowCenter = (windowHeight /
2);
```

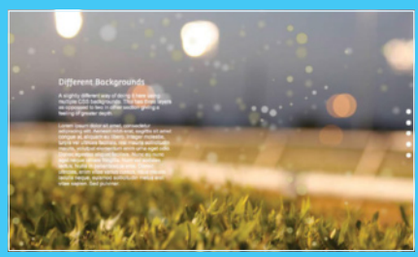
15 Work out the position

When we move the background we want it to move really smoothly into position for best effects. This function is an equation that will return the amount that has to be moved based on the speed variable; this will be called for each of the backgrounds that are currently on the screen itself.

```
001 function movePos(x, windowHeight, pos,
offset, speed){
002      return x + "% " + (-((windowHeight +
pos) - offset) * speed)  + "px";
003 }
```

16 Parallax function

We are now starting to construct our parallax function; this is what will do the majority of the work. We'll grab the current position of the window, then we check if the first content section is in the browser window. If it is, it has the inview class applied to it, so we check that here and amend the CSS background position of the image. The full code is on the disc.



<Above>
• Multiple CSS3 backgrounds can be manipulated by changing the position of each using JavaScript to dynamically alter the CSS property

```
001 function Parallax(){
002       var pos = $window.scrollTop();
003       if($one.hasClass("inview")){
```

17 Move the second area

Now we add an if statement to check if the second content area is on the screen. This moves two separate CSS background images at different speeds. The speed is the very last number, so the background image moves at 0.3 while the ball moves at 0.6; this slight difference in pace gives an impression of depth.

```
001 if($two.hasClass("inview")){
002       $two.css({'backgroundPosition':
movePos(50, windowHeight, pos, 1250, 0.3)});
003       cricket.css({'backgroundPosition':
movePos(20, windowHeight, pos, 1900, 0.6)});
004 }
```

18 Third content area

Continue adding the code and this should start to become familiar to you, as we move the background position of the div. The first number refers to the position on the x axis, the second to the browser window height, the third is the position scrolled from the top, while the next is for the image position. The final one, as seen in step 17, refers to the speed.

```
001  if($three.hasClass("inview")){
002     $three.css({'backgroundPosition':
movePos(50, windowHeight, pos, 2850, 0.3)});
003 }
```

19 Going fourth...

The fourth div tag down uses four background CSS images so we have to move four background positions in the code this time. As you will see the speed ranges from 0.9 down to 0.3; the latter is the slowest and is used for the background image. As you can see it is possible to control all the background positions dynamically. The full code is on the disc.

Resizing the browser
The design is manipulated directly through JavaScript so if the browser is resized it should continue to work correctly.

```
001 if($four.hasClass("inview")){
```

20 Make it work

So far we've created all the code for the project but haven't actually called any of it. First we'll call the Navigation function, which we do by simply typing its name and brackets. This ensures that the navigation section is vertically centred in the browser.

```
001 Navigation();
```

21 Window resize

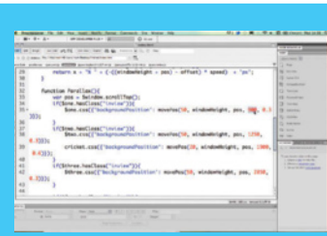
If the window is resized then we need to update a number of functions. We call the Parallax function so the new browser window height is captured, then we call the Navigation function to reposition the navigation menu to the vertical centre of the browser again.

```
001 $window.resize(function(){
002      Parallax();
003      Navigation();
004 });
```

22 Final code

The last piece of code will bind the page scroll. Every time the page is scrolled it will run the Parallax function, which in turn causes it to update the background positions of the divs on the screen. Save and view the file in your browser to see it in action.

```
001 $window.bind('scroll', function(){
002       Parallax();
003 });
```



Going further with your own design

Building your own sites using this technique should be pretty straightforward. The main areas to look at are the way the div classes are directly manipulated through the JavaScript. This is done via CSS so ensure you study how the CSS places your content on the page as well.

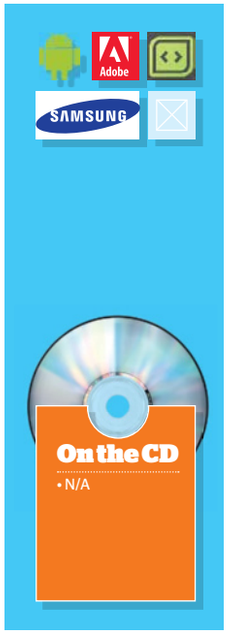
Next you'll need to turn your attention to the Parallax function in the 'parallax.js' file, which contains all of the manipulation for the background images. Here you will mainly be changing the fourth number in the movePos function; this dictates how far down the document the image will appear so this is probably the place to experiment once you have tweaked heights and images to match your content.

Incidentally it's worth noting that if JavaScript is disabled then the page scrolls just like any regular webpage.

Compose rapid site mockups with Proto

Start the creative design process on the move with Adobe's new app

tools | tech | trends Adobe Proto 1.0.0, Samsung Galaxy Tab 10.1, Android 3.1 **expert** Dylan Baker



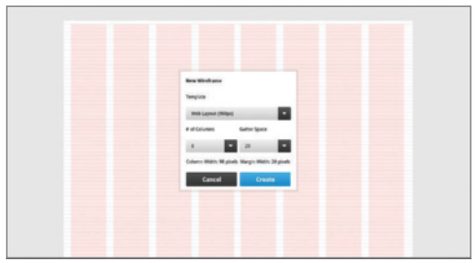
an a tablet such as the Samsung Galaxy Tab become your mobile design studio? Adobe has firmly targeted creatives with its new range of Touch Apps for Android tablets. This suite of powerful programs includes Photoshop Touch and vector-drawing app Ideas. All the apps are designed to integrate with the desktop Creative Suite.

Of real interest to web designers, however, is Adobe Proto. This is a gesture-driven wireframing app for everything from websites to app interfaces. By drawing rough shapes with your finger the program will magically transform your doodles into clean page elements such as text boxes and even embedded video. We used a powerful Samsung Galaxy Tab 10.1 with a dual-core processor and Android 3.1 to answer the question: does Adobe Proto mean you can throw away your pen and paper for good?



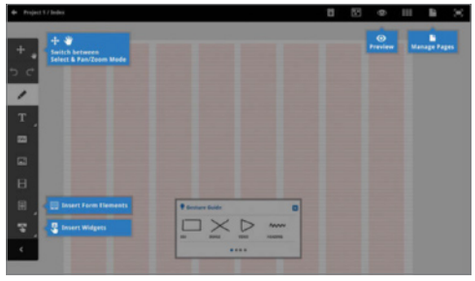
> This is a gesture-driven app for everything from websites to app interfaces

<Above>
• Web design has never been more portable than with your trusty tablet and Proto



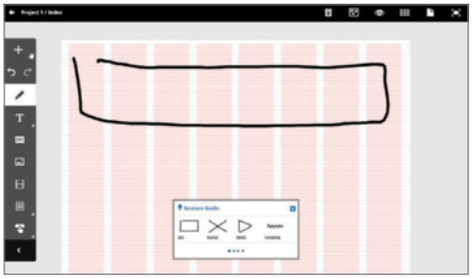
01 Hello, Proto

Fire up the app and select New Project. The templates cover Web Layout (960px), Default (992px), Tablet (768px), Mobile (320px) and Wide Mobile (480px). Once you have set up the number of columns and gutter space you require, tap the Create button.



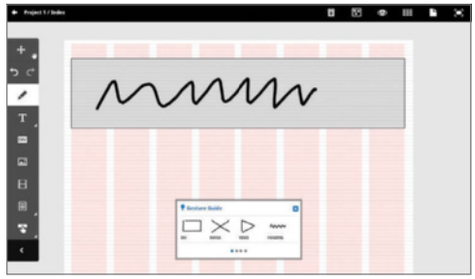
02 On the menu

An initial screen indicates some of the less intuitive control icons, while a Gesture Guide tells you the strokes required to insert different elements. These are startlingly simple – eg a squiggly line for text.



03 Outside the box

Drawing elements with your finger is extremely easy and Proto recognised them without any difficulty. Here, we are inserting a title header for a hypothetical blog for readers of **Web Designer**. It's useful to keep the Gesture Guide at the foot of the screen initially while you get used to the different shapes required.



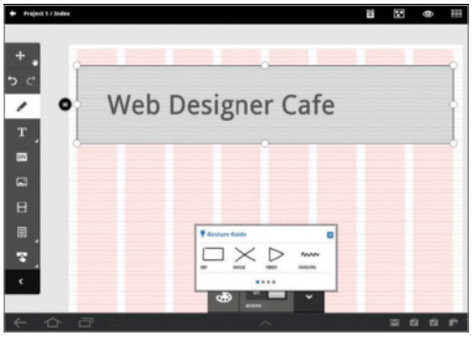
04 Hey presto

The scrawled box instantly becomes a recognisable page element. Next, we are going to insert our header. You can literally draw a wavy line for this – Proto will turn it into a text element automatically and insert generic 'Lorem ipsum' text into the box. This can then be amended, as seen in the next step.



05 Start making sense

Double-tap the text to select it. This brings up the on-screen Android keyboard. Type your title into the box and tap away from the text element – anywhere to the left or right of the text box is a good idea. The text you have typed will now become active.



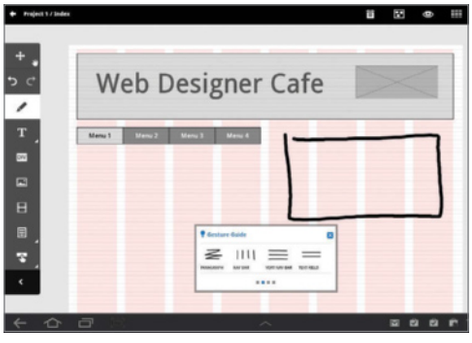
06 Tap and drag

By tapping once on a single element it becomes selected. You can now drag the handles around the element to resize it. Tapping and holding allows you to reposition the element – simply move your finger while holding it down – and the element will always snap to the grid wherever it is released.



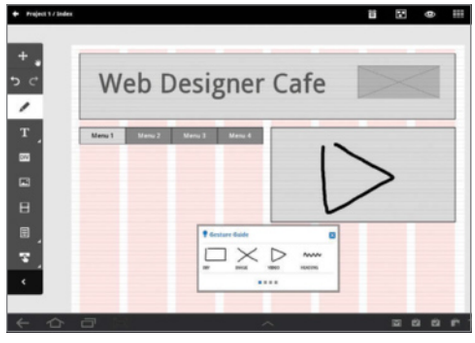
07 Picture this

Image elements can be inserted anywhere onto the grid or within existing elements such as the header box. Simply draw an 'X' and Proto will create an image box; you can then reposition and resize it using the same method as described for the text element. The box created is relative to the size of the 'X' you draw.



08 Draw the line

Vertical or horizontal bars create corresponding navigation bars – here, by drawing four vertical bars, we have inserted four menu elements. A box placed to the right of the screen will be used for embedding video. Swipe left and right in the Gesture Guide to reveal any that you may have missed.



09 Quiet on set

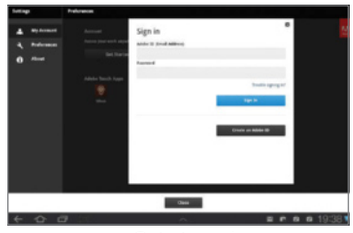
Inserting a video element is as simple as drawing a Play icon. You can now see the layout of the page beginning to take shape and, by this point, you should start to remember the various gestures used to insert particular elements. The Gesture Guide should be closed soon as it can get in the way of your design.

Up in the cloud



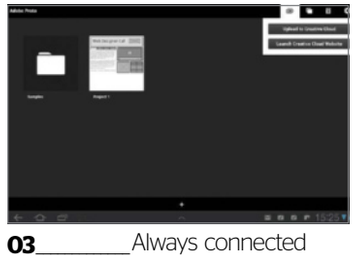
01 Sharing your work

You can't save documents or export them – a major omission in many ways. Adobe is adamant that to share your work with others you must use its Creative Cloud.



02 Get signed up

An Adobe ID is needed to sign up to the Creative Cloud. Once you are logged in you can access 20GB of free storage from anywhere with an internet connection.



03 Always connected

You can now tap the cloud icon from the main Proto project screen to upload your work and share it with others. Not all cloud features are available until 2012 though.

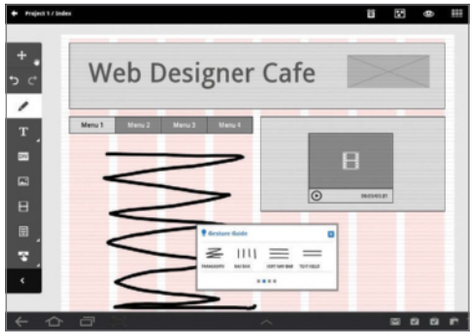
Compose rapid site mockups with Proto



Samsung's Galaxy Tab – your touchscreen design studio

It may be hard to believe now, but up until a few years ago the tablet was little more than a curiosity. A number of Windows-driven devices existed, hobbled with awful resistive touchscreens and an operating system clearly not designed for anything other than the desktop. A certain Apple iPad changed all that, and now Google has a real alternative in the form of Honeycomb, its version of the Android OS designed purely with tablets in mind.

If you are thinking of using a tablet to design while away from your desk then you need to pick a high-quality capacitive touchscreen model with a dual-core CPU to cope with the grunt needed for this type of work. We used a Samsung Galaxy Tab 10.1 for this tutorial which positively excelled when using Proto.



10 Content is king

With our basic design in place, we now need to add text-based content. Simply draw a squiggle down the screen and Proto will insert a text element to fill the pink parts of the grid wherever your lines have crossed into. If you haven't already, close the Gesture Guide as it is now obscuring parts of the screen.

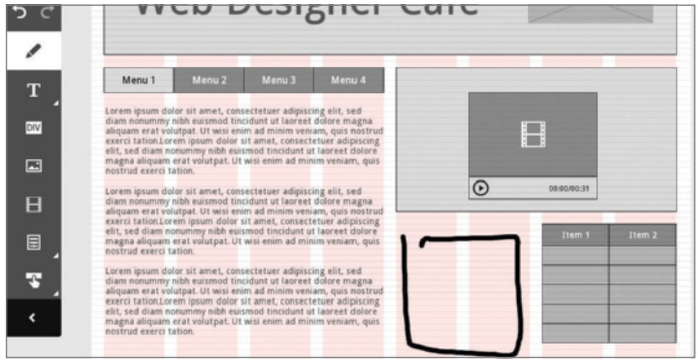


11 Coming together

The text element can now be resized and moved as detailed earlier. You can also alter text sizes and alignment using the context-sensitive menu. To remove an element, tap it once then click the trash can in the top bar. If you want to undo a change, just tap the backward arrow in the top-left of the toolbar.

Feel the power

You may find Proto a little sluggish on a low-end tablet. Some gestures – particularly clicking and dragging – are jerky and inaccurate so make sure that you're sporting a dual-core processor.



12 Table of elements

Tables can be inserted into your design by drawing a '+' symbol. One column will be generated for each pink cell so sketch your gestures accordingly. Here, we are going to create another image element which could be used as an embedded advertisement. Proto continually saves your work so there's no need to worry about losing anything, which is a nice touch for peace of mind.



13 Finishing touches

Use the resizing handles to make sure everything is as you want it and positioned correctly. The video clip, for example, needs to be resized above – an easy fix – and the beauty of using a tablet rather than pencil and paper is the ability to make adjustments and corrections on the fly.



14 Live preview

Tapping the eyeball in the top bar changes the screen to a live preview mode. This is useful both for your own reference and for a client – all of the grid lines and other distracting elements such as toolbars are removed and replaced with a white background. Tap the back icon to return to the wireframe.



15 Hidden depths

The toolbar at the left side of the screen contains other features such as the ability to insert navigation bars (for example, drop-down menus) and form elements including radio buttons and checkboxes. The toolbar cannot be repositioned but you can hide it using the small arrow icon at its foot.

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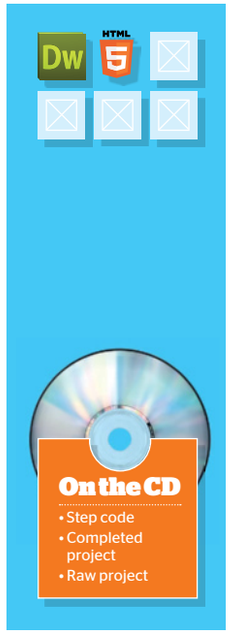
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Caching data with the Web Storage API

Harness the powerful local storage capabilities to retain user content and reduce overheads

tools | tech | trends Dreamweaver **expert** Matt Gifford



Developers and designers have been using cookies to store user information and site details for a long time, but these static files have some limitations. Web Storage is an API for persistent data storage of key-value pair data in web clients, and offers many benefits over cookies for simple data storage.

In this tutorial we will explore the Web Storage API and see how we can set, update and retrieve data and values stored within our browser. We'll then create a simple application to allow users to perform a Twitter search and save the response into the storage object for persistence, which means the user can quickly access the results on their next visit.

This technique can be used to great effect on mobile apps where network access may be an issue. By making use of the Web Storage API's ability to retain data, variables and a range of other key information, we can store and cache remote data responses, user details and even complete HTML for rendering.





<Above>
• Importing the 'Raw project' data into a new Dreamweaver project

<Below>
• Most browsers offer debugging tools to check out what data is currently stored

01 Getting started

Let's have a look at the basics of this storage API. Open up Dreamweaver (or your preferred code editor application) and create a new site/project. Import the code within the 'Raw project' directory from the cover disc, which contains all relevant files for this tutorial. Open up 'storage.html' within the editor.

02 Setting values

The Web Storage API makes adding, retrieving and managing data within the storage incredibly easy, and makes use of a few very simple selectors to handle the interaction for you. Here we are setting two items into the local storage as key/value pairs.

```
// Set two items within the storage as name / value pairs

localStorage.setItem('greeting', 'hello');

localStorage.setItem('entity', 'world');
```

03 Debugging storage

It's important for developers to view and debug any values saved within the storage object; likewise, users should also have transparent access to any information stored in their browsers. This is readily available in tools like Firefox Firebug, Opera Dragonfly or Webkit developer tools.

04 Reading values

Obtaining the value of a saved item from the storage is done by calling the getItem() method, which takes the key/name of the item as the required argument. Let's run a simple output to display the value of the second item from the storage to the document.

```
// Let's output the second value from the storage by accessing it via the key

$('#messages').append('The value of the entity key saved within the local storage is: "'+localStorage.getItem('entity')+'".\n');
```

05 Item count

We can find out how many values are saved in the storage thanks to the length selector, which will return the total number of keys. We can then obtain the name of each item by using the key() method, which takes the index parameter to return the key associated with that specific index.

```
// If we have values saved within the storage

if(localStorage.length) {

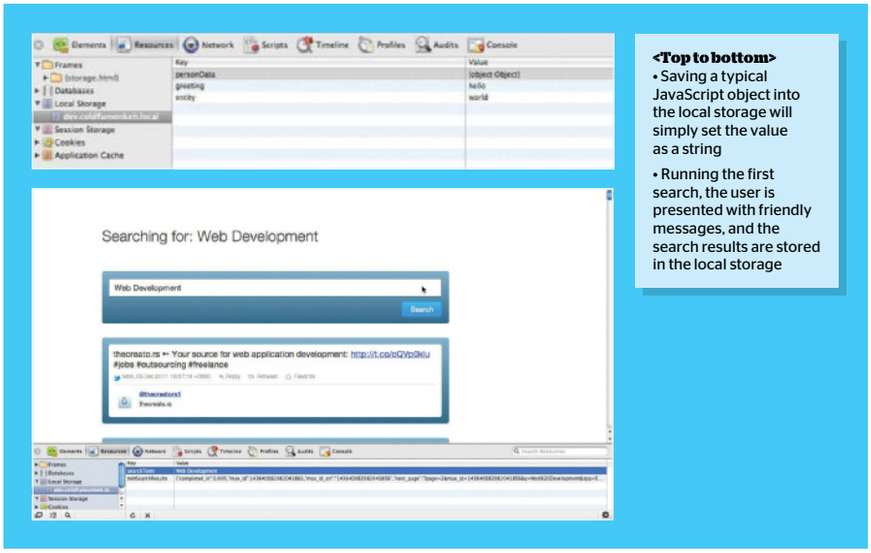
    // Display the total number of keys
    $('#messages').append('There are currently '+localStorage.length+' item/s stored within the local storage facility.');



}
```

06 Removing values

The API provides us with the ability to remove specific items from the storage object thanks to the removeItem() method which takes the key parameter



<Top to bottom>
- Saving a typical JavaScript object into the local storage will simply set the value as a string
- Running the first search, the user is presented with friendly messages, and the search results are stored in the local storage

the same way getItem() does. This deletes that particular item from the storage, allowing for finer control over data. We could also use the clear() method, which would delete all items within the storage object.

```
001 Remove an item from the storage object
002
003 localStorage.removeItem('greeting');
```

07 Data issue

One important point to remember is that the Web Storage API only allows you to store string values. Let's see this in action by creating a simple JavaScript object and setting it into the local storage object. Although the console output will display the object data, the storage object will simply return '[object Object]'.

```
001 // Create a JavaScript object with data
002
003 var myPerson = {};
004 myPerson.first_name = 'Matt';
005
006 myPerson.last_name  = 'Gifford';
007
008 myPerson.job   = 'Developer';
009
010 // Log the object for debugging
011
012 console.log( myPerson );
013
014 // Set the object into the local storage
015
016 localStorage.setItem( 'personData',
myPerson );
017
018 // Retrieve the object from the local
storage
019
020 console.log( localStorage.getItem(
'personData' ) );
```

08 Stringify data

To resolve the issue with setting and getting objects successfully from the storage object, we can use JSON encoding to stringify the object into the correct format to save, and then obtain the data back as an object using JSON.parse. Amend the previous code block and refresh the page to see the correct object data returned in the developer window.

```
001 // Set the object into the local storage
002
003 localStorage.setItem( 'personData', JSON.
stringify(myPerson) );
004
005 // Retrieve the object from the local
storage
006
007 console.log( JSON.parse(localStorage.
getItem( 'personData' )) );
```

09 Caching content

Now that we have covered the fundamentals of working with the Web Storage API, let's take a look at a practical example of how we can use the storage object to save data from a remote web request and display the stored data. Open 'localStorage.js' and we'll make a sample application to save Twitter search results from user search terms.

```
001 <div id="searchContainer" class="search
basic-search">
002 <form>
003
004 <input value="" name="searchTerm"
id="searchTerm" type="text" placeholder="">;
```

10 Saved content?

Firstly we need to check to see if the storage object has any saved information from a previous search by looking for a specific item key called 'twitSearchResults'. If present, we will send the saved data to a method to convert into HTML for display. If the storage is clear of previous results, we'll display a welcome message to the user.

```
001 // Firstly, check to see if localStorage
 is supported and if so if it has any cached
002 // content from a previous request.
003
004 if(localStorage && localStorage.
getItem('twitSearchResults')) {
005
006     // Send the stored data to be rendered
as HTML
007     outputResults(JSON.parse(localStorage.
getItem('twitSearchResults')));
008 } else {
009 // There is nothing cached, so display a
friendly message
010     $('#searchContainer').prepend('<h1>'+w
elcomeMessage+'</h1>');
011
012 }
```

11 Search term

At this point, we'll bind a jQuery click method to the form button which will send the value of the form input field to a method called makeSearchRequest(). This function will use the provided parameter to make the request to the Twitter search API endpoint, returning a JSON object containing any results generated as a response.

```
001 // Add a click handler to the search button
002
003 $('.button').click(function() {
004
005
006 // Obtain the value of the search term and
send it
007
008 // through to the request function
009   makeSearchRequest($('#searchTerm')
.val());
010
011
012 });
```

12 Term persistence

When the user submits a search term, we want to hold on to that value within the storage object. This will enable us to use the term on that user's next visit so that we can pre-populate the search input field with the previously submitted values, making the experience smoother. This is handled directly before the AJAX request is made to the Twitter search URL.

```
001 // Display a user-friendly message
002
003 $('#searchContainer h1').html('Searching
for: '+ searchTerm);
004
005 // Store the value we are searching for
into the localStorage object
006
007 localStorage.setItem('searchTerm',
searchTerm);
```

13 Store JSON

The jQuery AJAX method will make the request to the remote API and, using the jsonpCallback attribute, will call a new function: storeResults(). We'll use this method to encode the returned JSON object into a string variable using JSON.stringify and set it into the storage object using the twitSearchResults key.

```
001 if(localStorage){
002     // Save the latest search results as a
string
003     localStorage.setItem('twitSearchResult
s',JSON.stringify(data));
004
005 }
006 outputResults(data);
```

14 Render output

The outputResults() method accepts the JSON data either from the saved local storage object or from the fresh new search, and will loop over each tweet entity to build the required HTML structure for display to the user. The parent element is hidden until all tweets have been rendered, at which point it will fade in to display the results.

```
001 function outputResults(data) {
002     // Clear the content and hide the
results element
003       $('#tweetResults').html('');
004       $('#tweetResults').hide();
005     // Loop through the results in the
JSON object
006
007 $.each(data.results, function(i, tweet) {
```

15 Session storage

Up to this point we have been dealing with the local storage use case from the API, which will persist until the store is cleared. You can optionally choose to use the sessionStorage object, which will retain any data for the duration of the browser session. To test this, simply change localStorage to sessionStorage within the JavaScript code.

```
001 // Keep data for the duration of the
browser
002 sessionStorage.setItem('twitSearchResults',
JSON.stringify(data));
```

Code library

Set, retrieve and use data

Let's take a closer look at how we can set, retrieve and use data stored within the storage object for our application

Using the number of stored keys, we can loop over the storage object to output all values within.

```
001 // Loop over the items to obtain the key names, and
also get the item values
002
003 for (var i=0; i < localStorage.length; i++) {
004
005 $('#storageList ul').append('<li>'+localStorage.
key(i)+' = '+localStorage.getItem(localStorage.key(i))+'</
li>');
006
007 }
```

Making the request to the remote Twitter API, we set the search term into local storage and implement the JSON callback function.

```
001 function makeSearchRequest(searchTerm) {
002 // Display a user-friendly message
003 $('#searchContainer h1').html('Searching for: '+
searchTerm);
004 // Store the value we are searching for into the
localStorage object
005   localStorage.setItem('searchTerm', searchTerm);
006 // Make the request to the Twitter search API
007 $.ajax({
008 url: "http://search.twitter.com/search.
json?q="+searchTerm+"&rpp=50",
009 dataType: "jsonp",
010 jsonpCallback: "storeResults"
011 });
012 }
```

Run when the document is ready, this function handles the user notifications, and obtains the stored data for output (if present).

```
001 // Firstly, check to see if localStorage is supported
and if so if it has cached content from a previous request.
002 if(localStorage && localStorage.
getItem('twitSearchResults')) {
003 // We have saved content, so display a message to user
004     $('#searchContainer').prepend('<h1>'+previousMessa
ge+'</h1>');
005 // Set the value of the stored search term into the
input box
006     $('#searchTerm').val(localStorage.
getItem('searchTerm'));
007     // Display the clear button
008 showClearButton();
009
010
011 // Send the stored data to be rendered as HTML
012     outputResults(JSON.parse(localStorage.
013 getItem('twitSearchResults')));
014
015 } else {
016
017
018 // There is nothing cached, so display a friendly
message
019
020 $('#searchContainer').prepend('<h1>'+welcomeMessage+'</
h1>');
```

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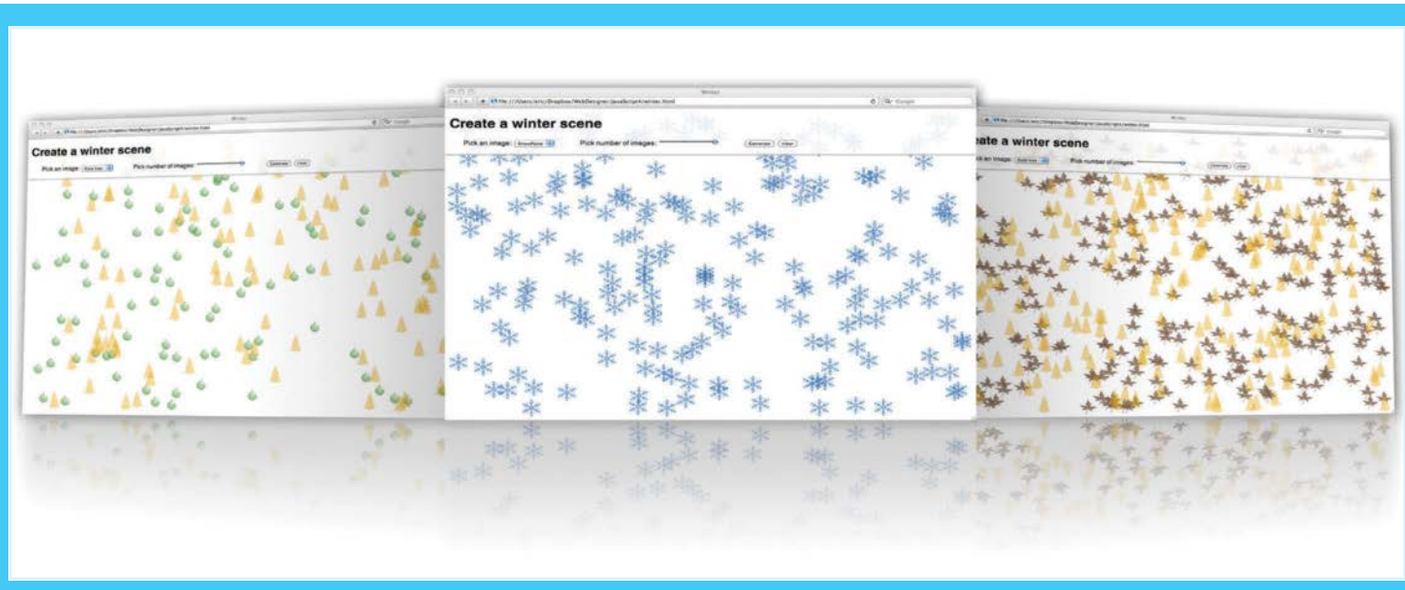


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• JavaScript can be used to make a host of backgrounds for your pages – get creative!

Learning JavaScript, part 4: how to create custom backgrounds

Leverage the DOM to generate dynamic page content

tools | tech | trends Text editor (eg Dreamweaver, TextMate, NotePad or equivalent) and a chosen web browser
experts Eric Freeman, Elisabeth Robson



> This code can be placed in any page to create a custom background

We've used the first few articles in this series to learn the foundations of JavaScript, including variables, iteration, functions and objects; we've also made heavy use of the document object model (DOM) and its associated methods, like getDocumentById, to retrieve and insert content in the page. Despite our frequent use, we haven't spent a lot of time discussing the DOM itself, so in this tutorial our example uses several additional operations from this feature.

For our example we're going to create JavaScript code that decorates your page with a set of randomly placed images that can be used as a background. The image set we provide includes snowflakes, ornaments and trees to give your page a nice wintery feel; however, if surfboards, beach balls and ice lollies appeal more, feel free to swap out these pictures.

The code we're writing can be placed in any page to create a custom background for each user. So we can test the code, we're also going to create a small, interactive control panel that allows you to choose from a set of images, and to specify how many images to place on your page. We'll leave it as an exercise for you to remove the control panel and to create a piece of code that paints the background without the interface (you'll find this version of the code on the CD as well). As we mentioned, you're going to see that many aspects of the code depend on the DOM to retrieve values from the control panel and also to place images in the page. Let's get started.

01 The markup

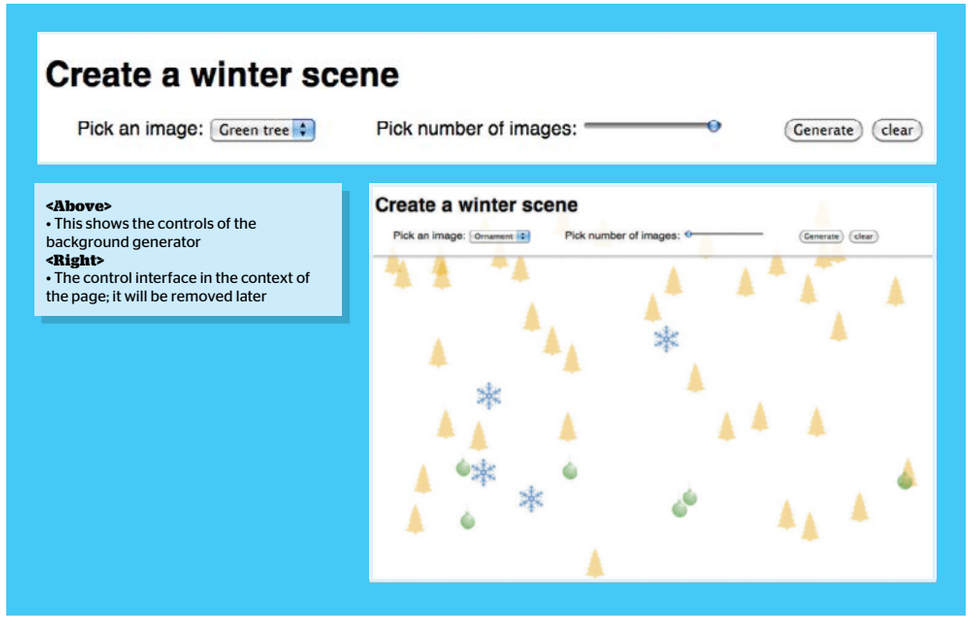
Let's start with the HTML markup, which you'll find on the disc. First create a <head> element that includes links to an external CSS file ('winter.css', which you'll find on the CD as well), and also to the JavaScript file 'winter.js' (lines 6-7), which will hold the code. We'll write the <body> element in the next step.

```
001 <!doctype html>
002 <html>
003 <head>
004     <title>Winter</title>
005     <meta charset="utf-8">
006     <link rel="stylesheet" href="winter.
css">
007     <script src="winter.js"></script>
008 </head>
009 <body>
010 </body>
011 </html>
```

02 The markup body

First in the <body> element we'll specify the user interface for our controls using an HTML form. Add an HTML <select> element for choosing an image (line 7), a range input for choosing how many images should be randomly placed (line 17), and finally, two buttons named Generate and Clear (lines 20-21). You'll click on the Generate button to create the random images, and the Clear button if you want to clear the page and start over. Also add a with the id of 'scene', which is going to hold the images in the page (line 25). Note that the CSS makes sure the controls in the menu sit above the scene in the background (see the disc for more details). Finally, make sure you put the images from the CD into a folder named 'images'.

```
001 <div id="menu">
002     <h1>Create a winter scene</h1>
003     <form>
004         <ul>
005         <li>
006             <label for="image">Pick an
image: </label>
007             <select id="image">
008                 <option value="images/leaf.
png">Leaf</option>
009                 <option value="images/
ornament.png">Ornament</option>
010                 <option value="images/
snowflake.png">Snowflake</option>
011                 <option value="images/
treeGold.png">Gold tree</option>
012                 <option value="images/
treeGreen">Green tree</option>
013             </select>
014       </li>
015       <li>
016           <label for="numberOfImages">Pick
number of images: </label>
```




```
017             <input id="numberOfImages"
type="range" min="1" max="100">
018       </li>
019       <li>
020             <input id="generate"
type="button" value="Generate">
021               <input id="clear"
type="button" value="Clear">
022         </li>
023     </form>
024 </div>
025 <div id="scene">
026 </div>
```

03 Create an init function

Now write an init function that ensures the code doesn't run until the page is fully loaded, and assign this function to the window.onload property; we often call this function an onload handler. Remember to use the function name without the parentheses so you're not calling the function – you're just setting the property to the function name (line 1).

```
001 window.onload = init;
002 function init() {
003   // the code will go there
004 }
```

04 Enable the buttons

Next, enable the form buttons so that when they are clicked they will call a function (of our choosing). To do that, use the DOM to first gain access to the button (lines 3, 5). Next, assign the button element's onclick property (lines 4, 6) to the function you'd like called (we often call this function a click handler). In our case we'll assign the onclick property of the Generate button to a function named generate (line 4), and the onclick property of the Clear button to a function named clear (line 6). We'll be writing those functions next.

```
001 window.onload = init;
002 function init() {
003     var generateButton = document.
getElementById("generate");
004     generateButton.onclick = generate;
005     var clearButton = document.
getElementById("clear");
006     clearButton.onclick = clear;
007 }
```

05 Create the handler functions

Create two functions – generate and clear – and for now, put a call to the alert function in each. Once you've typed in this code, load this page, click on the buttons, and you should see the corresponding alerts.

```
001 function generate() {
002   alert("generate!");
003 }
004 function clear() {
005   alert("clear!");
006 }
```

06 Write the generate function

The generate function is responsible for displaying the image selected by the user in random locations in the page. Each image is displayed the number of times the user specifies with the numberOfImages input. So, the generate function first needs to obtain the image and the number of times to

How to access form control values

The way you get values from the various types of form control depends on the control. For instance, to obtain the value of a text input like:

```
001 <input type="text" id="name">
```

you use the DOM to get the element, as usual, and then use the value property of the element:

```
001 var nameInput = document.
getElementById("name");
002 var nameValue = nameInput.
value;
```

The variable nameValue then holds a string containing the text the user typed into the form input with the id 'name'. But what if you have a text input for a field that expects an integer?

```
001 <input type="text" id="age">
```

Just like for name, when you get the value of the age input, you'll get a string. So, you need to convert that string to an integer if you want to use age as a number. Full code is on the disc.

```
001 var ageInput = document.
getElementById("age");
```

What if the user types in a string (like 'ten') when you're expecting a number? You can compare the value you get to the JS special value 'NaN' (not a number). Again, the full code is on the CD.

```
001 if (isNaN(age)) {
```

HTML5 has a few new input types, so a better way to get a number in a form is to use the number control or the range control. The number control expects one number, while the range control expects a number between two values. For example, if you use number:

```
001 <input type="number" id="age">
```

then (assuming the user types in a digit), you get a number with the value property, so there's no need to convert it to a number with parseInt:

```
001 var ageInput = document.
getElementById("age");
002 var ageValue = ageInput.value; //
ageValue is a number!
```

If the user typed in a string that is not a digit, the value of ageValue will be in the [""], so you'll still need to do that check before assuming ageValue really is a number.

Like the number input, the range input type also produces a number in the value property. Some browsers use a slider so a string can't be entered by mistake.

Only recent versions of major browsers support these new input types, and how they are supported varies, eg Safari 5 displays a slider but Firefox 6 has a regular input area.

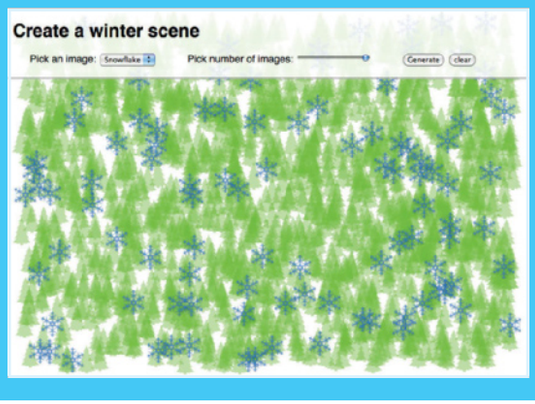
If you want to control what the user enters more closely, you can use a select control and provide options.

```
001 <select id="name">
```

In JavaScript, to get the value of the selected option, first get the select element, then use the selectedIndex to get the value of the option from the array of options in the select:

```
001 var select = document.
getElementById("name");
002 var index = select.selectedIndex;
003 var name = select[index].value;
```

The value of name is the string you specify in the value attribute of the selected option.



<Left>
• Create a winter scene by applying layers of seasonal images to the DOM with JavaScript

display it from the form. To do that, use the DOM to get a reference to the <select> element with an id of 'image' (line 2), and then determine the selected option using the selectedIndex property of the element, which is the index of the selected item in the options array (line 3). Once you know the index of the selected item in the array, you can get the value of the selected <option> using the value property (line 4).

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath = imageSelection[index].
value;
005 }
```

07 How many images?

Now we need to obtain the number of images the user wants to generate, which is also specified in the form. To do that, retrieve the numberOfImages element from the form, again using the DOM, and then make use of the value property once more (lines 6-7).

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath = imageSelection[index].
value;
005     var numberOfImagesInput = document.
getElementById("numberOfImages");
006     var numberOfImages =
numberOfImagesInput.value;
007 }
```

08 Generate the images

You now have the image and the number of images to display, so next you need to incorporate the graphics into the page. We'll add the images across two steps. Start by using document.getElementById to retrieve the with the id 'scene' (line 7). To create the correct number of images, use a loop (line 8). Inside this loop, create a new image element (line 9), and set the src attribute of that image to the image path selected by the user (line 10).

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath = imageSelection[index].
value;
005     var numberOfImagesInput = document.
getElementById("numberOfImages");
006     var numberOfImages =
numberOfImagesInput.value;
```

```
007     var sceneDiv = document.
getElementById("scene");
008     for (var i = 0; i < numberOfImages;
i++) {
009         var img = document.
createElement("img");
010         img.setAttribute("src", imagePath);
011     }
012 }
```

09 Add the image to the page

To apply the new image element to the page we'll use the DOM to add them to the scene using the appendChild method (line 11). Note that the appendChild method is an element method – ie a method you can call on any element object you've retrieved from the DOM via document.getElementById. The appendChild method takes an element, and makes it a child of the element you're calling the method on. (See the sidebar on methods for more.)

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath =
imageSelection[index].value;
005     var numberOfImagesInput = document.
getElementById("numberOfImages");
006     var numberOfImages =
numberOfImagesInput.value;
007     var sceneDiv = document.
getElementById("scene");
008     for (var i = 0; i < numberOfImages;
i++) {
009         var img = document.
createElement("img");
010         img.setAttribute("src", imagePath);
011         sceneDiv.appendChild(img);
012     }
013 }
```

10 Compute a random location for each image

At this point you've added the image to the page, but you still need to make sure it's displayed in a random location. Start by creating a random x and y position for the image (lines 11-12) using the Math.random() function (note, we used Math.random() in part 3 of the tutorial, in issue 191, if you want more details). Here we're using window.innerWidth and window.innerHeight to compute the maximum possible values for the x and y positions. These are properties of the window that are set by the size of your browser window. Subtract 51 so that the images don't get cut off by the edges of the browser window. Find the full code on the cover disc.

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath = imageSelection[index].
value;
005     var numberOfImagesInput = document.get
ElementById("numberOfImages");
```

11 Set the position of the image

Every element has a style property, and using this you can set the top and left CSS properties of the image element. Remember that CSS expects a unit of measurement for the top and left values; in this case, we'll use pixels. Set the left and top properties to the x and y positions, respectively, adding the string 'px' to the number. The complete code is on the CD.

```
001 function generate() {
002     var           imageSelection        =
document.getElementById("image");
003     var index =         imageSelection.
selectedIndex;
004     var imagePath =
imageSelection[index].value;
005     var numberOfImagesInput = document.get
ElementById("numberOfImages");
006     var numberOfImages =
numberOfImagesInput.value;
007     var sceneDiv = document.
getElementById("scene");
008     for (var i = 0; i < numberOfImages;
i++) {
```

12 A little more styling

You've got one more thing to do to get your images in the right place: add more styling. What you're going to do is add a class to the image element. This class contains the rest of the CSS the image needs to be properly placed. We'll specify the CSS for that class in the next step. To set the class of the element, use the DOM's setAttribute method and specify the class attribute along with the class name (line 13).

```
001 function generate() {
002     var imageSelection = document.
getElementById("image");
003     var index = imageSelection.
selectedIndex;
004     var imagePath =
imageSelection[index].value;
005     var numberOfImagesInput = document.
getElementById("numberOfImages");
006     var numberOfImages =
numberOfImagesInput.value;
007     var sceneDiv = document.
```

Methods

We've looked at functions, objects and properties in previous articles in this series. You know that if you have an object, say, a dog object, like:

```
001 var dog = {
002     age: 3;
003     weight: 20;
004 }
```

then you are able to access its properties like this:

```
001 var age = dog.age;
002 var weight = dog.weight;
```

You also know that you can write functions like:

```
001 function bark() {
002    alert("woof woof");
003 }
```

and you can combine these, so that you have an object that contains a function:

```
001 var dog = {
002     age: 3;
003     weight: 20;
004     bark: function () {
005                 alert("woof
woof");
006     }
007 }
```

Here, we've created a dog object with two properties – age and weight – and given it a function, named bark. So now we can call bark, like this:

```
001 dog.bark();
```

When we add a function to an object we call it a method. Don't get too hung up on the terminology though; a method is just a function within an object. You've already seen a few methods. For instance, the DOM object has a method called getElementById:

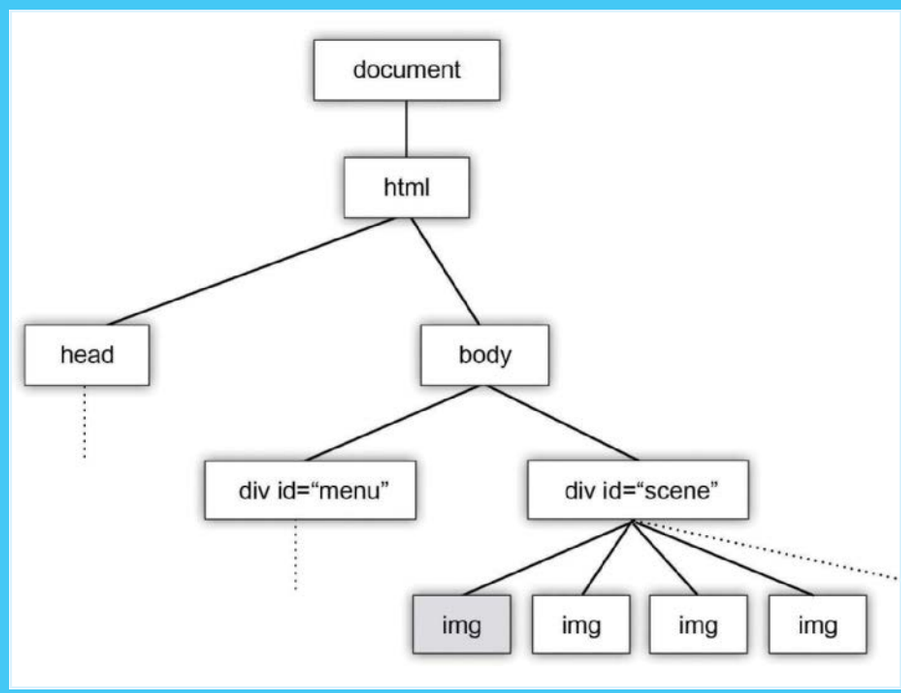
```
001 document.
getElementById("navigation");
```

Does that look more familiar now?

> To apply the new image to the page use the DOM to add them to the scene

Learning JavaScript, part 4: custom backgrounds





<Above>
• Testing the code to create a randomised background by adding images to the DOM

<Right>
• To remove a child from the DOM, select the firstChild of the element you're removing it from

```
getElementById("scene");
008     for (var i = 0; i < numberOfImages;
i++) {
009         var x = Math.floor(Math.random() *
(window.innerWidth-51));
010         var y = Math.floor(Math.random() *
(window.innerHeight-51));
011         var img = document.
createElement("img");
012         img.setAttribute("src", imagePath);
013         img.setAttribute("class",
"imageStyle");
014         img.style.left = x + "px";
015         img.style.top = y + "px";
016         sceneDiv.appendChild(img);
017     }
018 }
```

13 Define the style

Next, define the style for the imageStyle class. Add the following CSS rule to the 'winter.css' file:

```
001 .imageStyle {
002     position:  absolute;
003     width:     50px;
004     height:    50px;
005     opacity:   0.8;
006 }
```

This rule sets the position to absolute, defines the width and height to 50px and sets the opacity to 80%. Now you're ready to test your code. Save all your changes and then reload the page in your browser. Notice that you can create different scenes by generating images that are added to the page on top of the previous ones. What if you want to clear the page and start over? Well, for that, you need to implement the Clear button, which is what we consider in the next step.

14 Implement the Clear button

Back in step 9, you wrote the code to add images to the page by applying them as children of the scene . To clear the page, you can simply remove all these child elements. First get a reference to the scene , which you know how to do using good old getElementByID (line 2):

```
001 function clear() {
002     var sceneDiv = document.
getElementById("scene");
003 }
```

15 Remove all the children

We're going to remove all the children of the scene by removing one child at a time. It's easy to get the first child of an element using the firstChild property (line 3). We'll get the firstChild, and delete it, and then try to get another firstChild. As long as there is a firstChild (line 4), we'll delete it (line 5) and try to get the next one (line 6). Once firstChild is null, we know that we've run out of children – ie the scene is empty – and we're done.

To understand the iteration here, walk through this code a few times, and write out what's happening on paper until you get it. Here's the code:

```
001 function clear() {
002     var sceneDiv = document.
getElementById("scene");
003     var firstChild = sceneDiv.firstChild;
004     while (firstChild != null) {
005         sceneDiv.removeChild(firstChild);
006         firstChild = sceneDiv.firstChild;
007     }
008 }
```

Now you're ready to test the Clear button.

16 Your homework

This step is all yours. Take the code above, use the control panel to determine how you'd like your background to display (for instance, say, two passes of placing trees along with one pass of ornaments), and then remove the code for the control and hard code in the values so this code can be inserted into any page. Also, remember that if you use the generated images as a background, you'll want to make sure that the scene is at the top of your HTML so it has the lowest z-ordering and, as a result, any other elements that you subsequently add to the page will appear on top of it. You can also control the ordering of your page elements with the z-index CSS property. Our solution for the homework is on this month's CD. Enjoy!

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web workshop

Interactive maps with JavaScript

inspiration **www.taocommunity.com**

With the steady rise of sites looking for rich media experiences without the use of Flash – especially in the light of the recent announcements from Adobe – JavaScript has become an increasingly important power source for these experiences. The Tao Community provides a huge map to explore that can be dragged with several clickable elements; these then load relevant content to the centre of the screen. Once this would have doubtlessly been the reserve of Flash, but with HTML supporting ever richer experiences, plug-ins can now be left behind. JavaScript is used here to grab the width and height of the window and make the image full screen, and then power the dragging functionality.

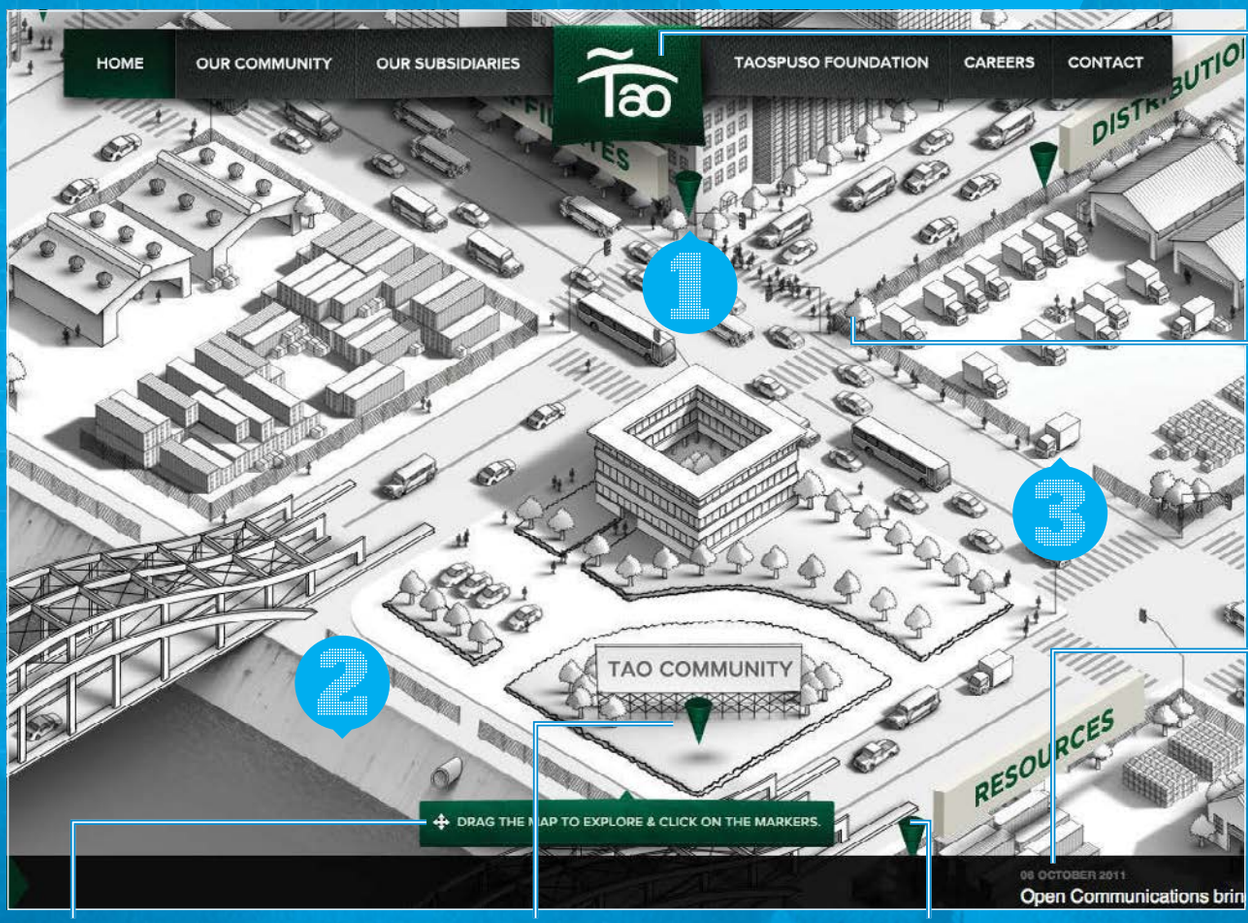
Going beyond standard web design

To make your site really stand out requires you to go beyond standard design procedures and make your content fly with interactive features. Adding features that allow your users to explore the content will create a unique and memorable experience; the key to this is making sure these features enhance the content.

1 INSPIRATION

Illustration style

Some of the best sites have extremely stylised content and it's usually this element alone that makes a site stand out from its rivals. When implementing a unique navigation system that involves exploring a map, the perfect solution is to have a stylised image. In this particular case the map is created like an illustration with a monochromatic colour scheme. This allows for the links to stand out against the background. It's also worth noting that the links have all been placed towards the centre so the user doesn't have to develop a repetitive strain injury in order to find the actual content!



Alternative navigation
Notice that there is still a regular menu bar along the top so that if the user is in a rush or just doesn't get the site, the content is still accessible.

A work of art
The stylised city is such a beautifully detailed image that it becomes compelling to actually explore and push the image around.

Read all about it
The latest news of the site scrolls along the bottom footer in a ticker style and again this can be clicked on to explore further.

Explore the city
Click and move the background to drag the content area around and explore the content which is laid out in a highly stylised map of a city.

Making a mark
Click on the clearly defined markers to load the relevant content in an overlay that is centred on the browser window.

Marvellous mono
The site uses a monochromatic colour scheme of neutral greys, whites and blacks; this allows for interactive content to really stand out in green.



<comment>
What inspired the designer to build this site

Creating the experience

"Tao Community is a group of companies that boosts communal relations at its core. What better way of showing this than through an interactive map that reflects what they do? We challenge ourselves to create an experience and, at the same time, make it easy enough for the audience to know what Tao is all about. We wanted the map in greyscale so that we can focus more on the detail without overwhelming the user."

John Paul de Guzman

2 TECHNIQUE

Draggable areas with JavaScript

01 Get the library

There are a number of JavaScript libraries that offer the ability to create draggable content within a div area. The simplest that we found can be downloaded from **www.switchonthecode.com/tutorials/javascript-tutorial-draggable-view-in-a-container**, but feel free to shop around for one that works best for you. Once downloaded link to it in the head section of the JavaScript with the code shown below.

```
001 <script type="text/javascript"
src="SOTC-Draggable_View_Example.js"></
script>
```

02 Let's create the draggable content

Here we create a div that will have a 1-pixel solid black line around the edge of the div area. In this case the div is set to be 1,000 pixels wide by 600 pixels high – however, you can change the size of this div tag to whatever scale is necessary for your content. Notice how the overflow is hidden because the image needs to be masked by the div area.

```
001 <div id="containerBox"
style="position:relative; border:1px
solid black;width:1000px;
002 height:600px; overflow:hidden;" >
```



Click and drag

Clicking on the image allows it to be panned around by dragging with the mouse. This enables you to create interactive draggable content for your users similar to that found on the impressive Tao Community website.

03 Add an image

Now we add this image inside the 'containerBox' div tag. Note that we have to use an image which is larger than the div area, otherwise it won't be able to be dragged around when it's clicked on. As you can see in the code, we've used an image here which is more than double the width and height of the div tag; this suits our purposes down to the ground.

```
001 <img id="draggableElement"
src="images/largepicture.jpg"
002      style="width:2530px;
height:1688px; position:absolute;
003 top:-333px;left:-500px;
cursor:move;" />
004 </div>
```

04 Add the JavaScript

The following JavaScript code can be added to the body area of the document. Here we store the element to be dragged in the variable 'el'. At this stage, we also get the parent node, which is the surrounding div area. Finally from this area we store the left-hand edge of the div tag.

```
001 <script type="text/javascript">
002 var el = document.getElementById('d
raggableElement');
003 var parent = el.parentNode;
004 var leftEdge = parent.clientWidth -
el.clientWidth;
```

05 Wrap up the code

The next variable that we add takes the top edge position of the draggable area. The final line of code below just sets this up to be the draggable object. All the real power is done in the library that we linked back in step 1. All you need to do now is save the document and preview in your web browser to check everything is working as it should. And there you have it; now your users can click and drag to their hearts' content!

```
001 var topEdge = parent.clientHeight -
el.clientHeight;
002 var dragObj = new dragObject(el,
null, new Position(leftEdge, topEdge),
new Position(0, 0));
003 </script>
```

3 TECHNIQUE

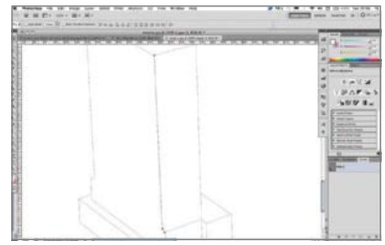
Create line-art images

Without a doubt, one of the coolest parts of the Tao Community website is the amazing artwork of the city. This is a time-intensive job that can be achieved by tracing a photo using Photoshop.



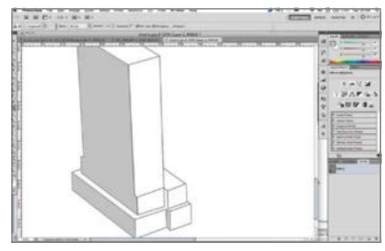
01 On the right path...

In the Paths panel add a new path and switch to the Pen tool. Click on the outside of the buildings to trace the edges. If you need to deselect a path to start a new one, switch to the Direct Selection tool and click on the document, then switch back.



02 Add a new layer

Create a new layer and use the Paint Bucket tool with a white foreground colour to fill the canvas with white. Next, add another layer and switch to the Brush tool. Choose a 2-pixel-sized brush and select black as the foreground colour.



03 Stroke and fill

Back in the Paths panel, click on 'path 1' and hit the second icon from the left at the bottom which will stroke the path with the paintbrush. Choose a light grey colour and start adding shading to various parts of the image to create a sense of depth.

Apply transparency effects in Photoshop

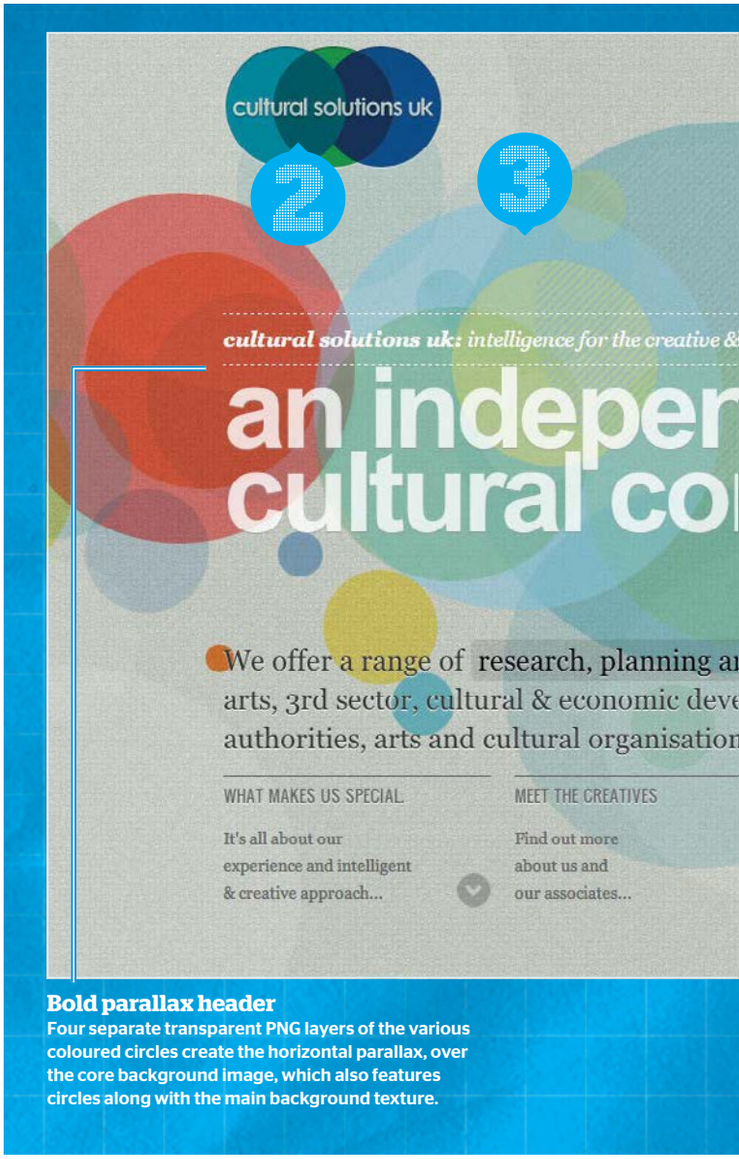
inspiration **www.culturalsolutions.co.uk**

Transparent styles are rife in contemporary web design and, with new option upgrades in Internet Explorer and CSS, Photoshop artists are excelling in creating what are described as 'faux-transparency assets'. Basically what this means is that Photoshop is being employed to create solutions without the need of data encoding, but rather to make solid images.

This is all thanks to the adoption of PNG-based files, which are now easy to apply with the Save for Web & Devices option. Here web designers can simply select PNG-24 from the preset options, with Transparency ticked for sure-fire results. The effect looks just as see-through to the end-user and sidesteps tricky issues with poor browser support and having to hack IE6.

David Lambert's site (**www.culturalsolutions.co.uk** by Hoohaa Design) uses this style to great effect. He explains: "Web design is becoming a lot more fluid, aiming to engage the user this way. Websites are focusing more on experience rather than just providing well-organised content. Transparency effects have also become a lot more popular because PNGs are now well supported by most browsers."

The site is targeted at the arts and culture sector so it had to make a statement. Lambert adds: "We aimed to make the site into a memorable experience for the user, with the aim to create a grown-up but creative feel."



Bold parallax header
Four separate transparent PNG layers of the various coloured circles create the horizontal parallax, over the core background image, which also features circles along with the main background texture.

cultural solutions uk

<comment>
The site's founder reveals some of the key elements

Parallax effects

"JavaScript-powered interactive elements help enrich and add depth to the visuals. The parallax motion of the circles at the top surprises the user, inviting them to explore. As the user moves down the page the parallax effect creates a fluid-almost-visceral feel. The various circle elements and jQuery-powered sliders are used to structure the content in a logical manner."

David Lambert, www.culturalsolutions.co.uk

1 Technique

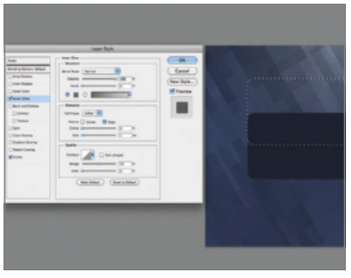
Transparent Web 2.0 elements

Transparent icons and panels instantly make a website look modern and cool. One thing to always remember, however, is that you need a suitable backdrop to maximise this effect – so anything such as mosaic pixel patterns, strobe or bokeh lighting will really enhance your results. Here we show you how to create a transparent panel in just three steps using Photoshop, and how it's affected by using one of the mentioned backdrops.



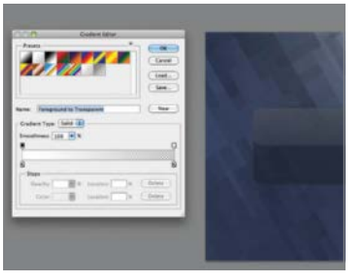
01 Cut some shapes

First select the Rounded Rectangle tool and draw out your shape. Set the Radius settings to between 10 and 40 pixels depending on your panel size. Next, select the Inner Glow layer style from the menu in the Layers palette.



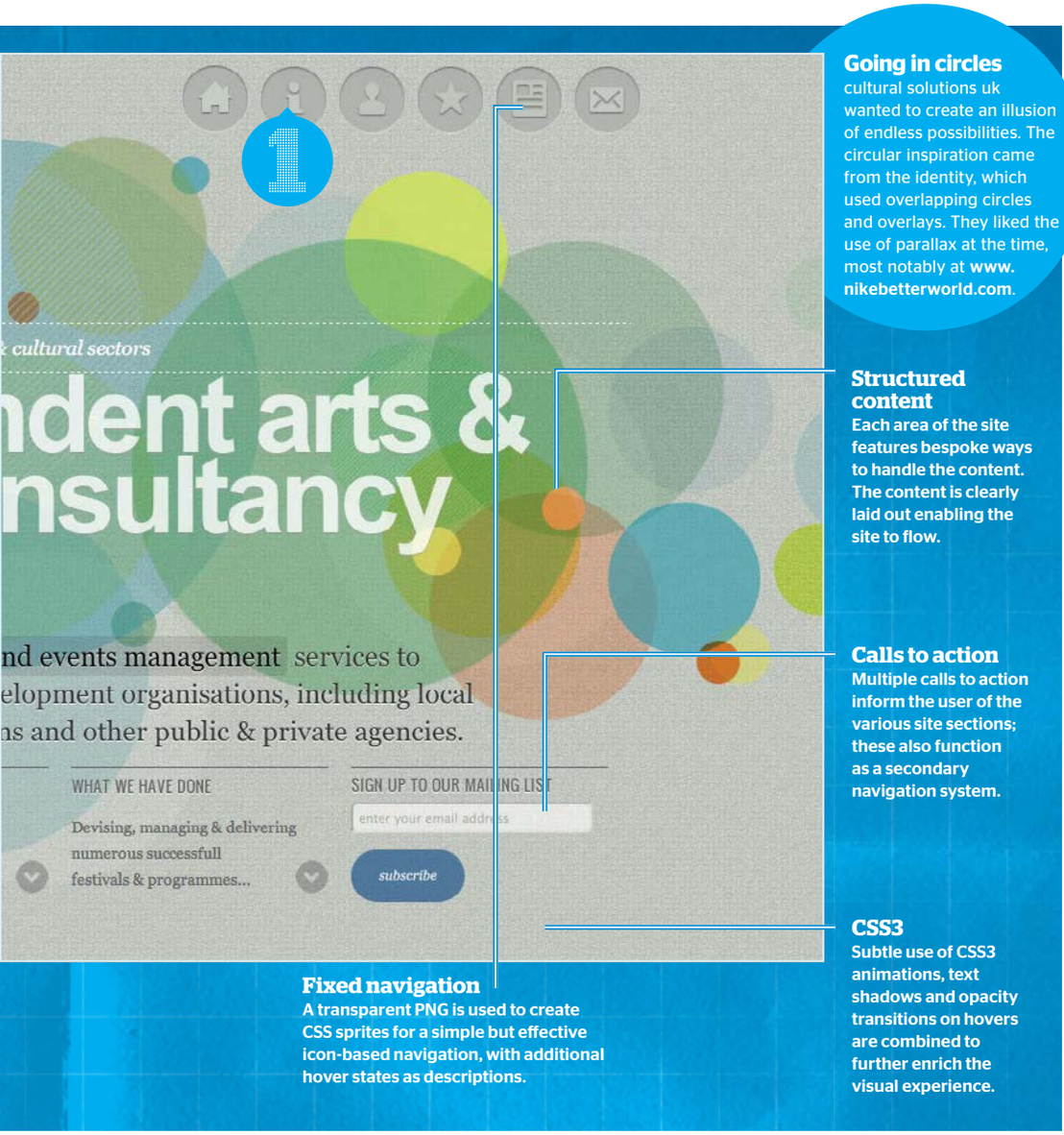
02 Layer Style options

Set Blend Mode to Normal, Opacity to 100% and the colour to #666666. In the same menu set a 1px black Outside Stroke. Cmd/Ctrl-click the shape mask thumbnail, select the Marquee tool and move your selection up half of the shape.



03 Gloss effects

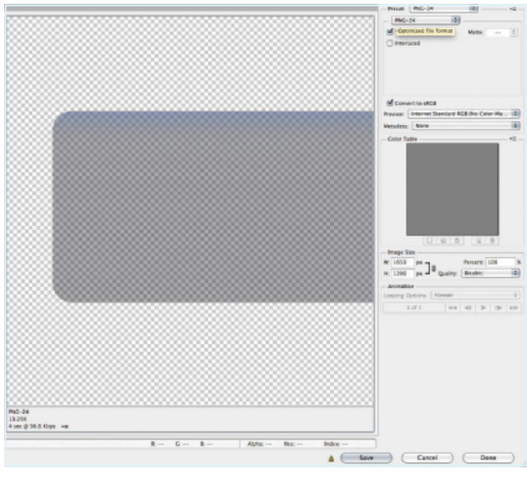
With a white foreground colour, apply a foreground-to-transparent gradient at around 30% Opacity. Cmd/Ctrl-click your shape mask thumbnail, applying a layer mask to this gradient layer. Lastly, drop both layers' Opacity to 60%.



2 INSPIRATION

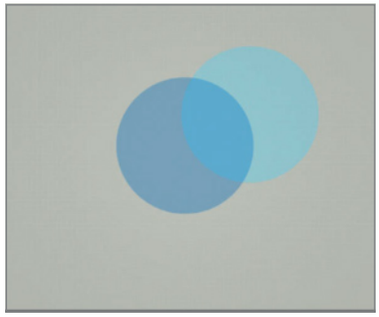
Why use PNG?

With updates in Internet Explorer the PNG is finally matching the GIF, becoming extremely advantageous. The PNG firstly reduces file size without reducing image quality, making it better than its GIF and JPEG counterparts. PNG also supports 24-bit RGB or 32-bit RGBA colour palette-based images, meaning perfect translation of millions of colours. Most importantly, however, is that the PNG lets you work with alpha channels. This means whereas GIFs only allow a given pixel to be fully transparent or opaque, PNGs create images with degrees of transparency, better for blending images with their backgrounds.



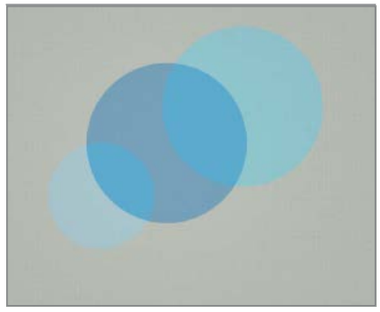
3 TECHNIQUE

Blending modes for transparency



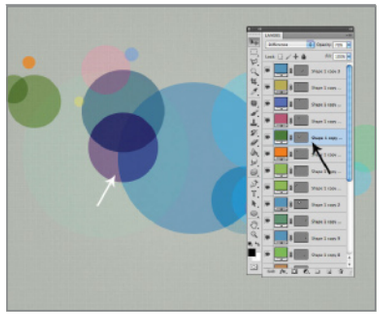
01 Hard Light

This blending mode darkens shadows and brightens highlights, tinting everything beneath. Generally use Hard Light when you want to amplify the original hue and saturation to enrich tones.



02 Overlay

This affects the overlap similar to Hard Light. However, when your shape interacts with the background, its tone looks to match hues. In black or white backgrounds it tends to disappear.



03 Difference

This mode throws up surprises and can quickly alternate tones creating visual interest. It works by inverting tones in the overlapped layer. Hues become their opposite on the colour wheel, eg here green becomes magenta.

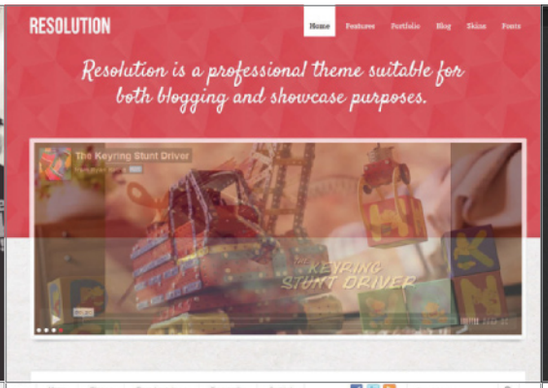
Get your site seen, or suggest a theme
Tweet us with the URL or topic @WebDesignerMag

Design Cloud

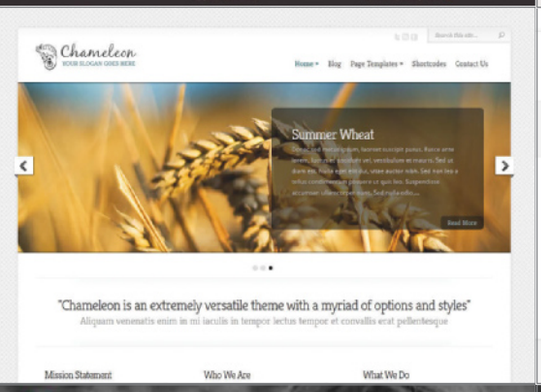
WORDPRESS THEMES

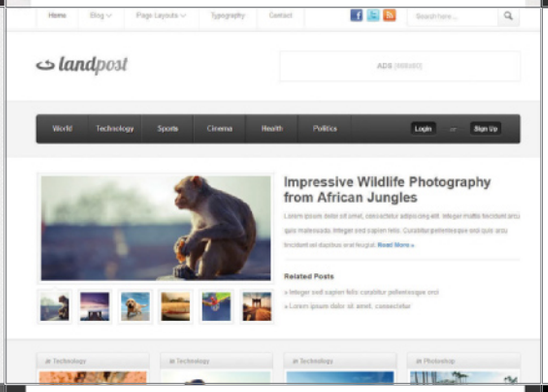
A well-designed and developed WordPress theme is a thing of beauty. Here we uncover 24 themes for all occasions and applications

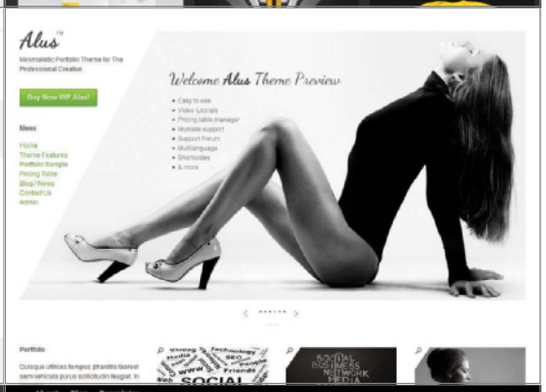




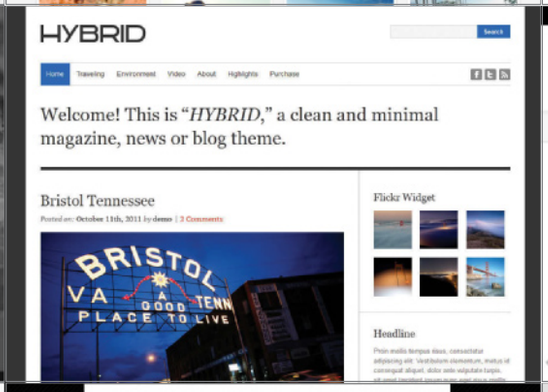


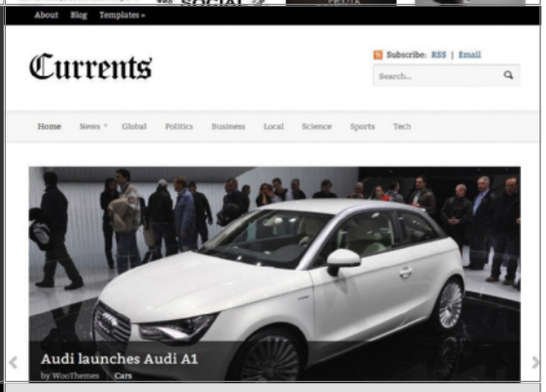




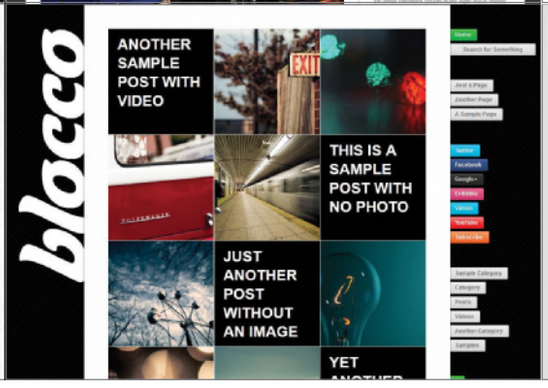


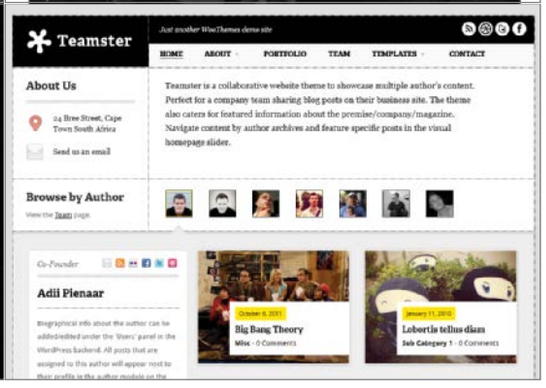












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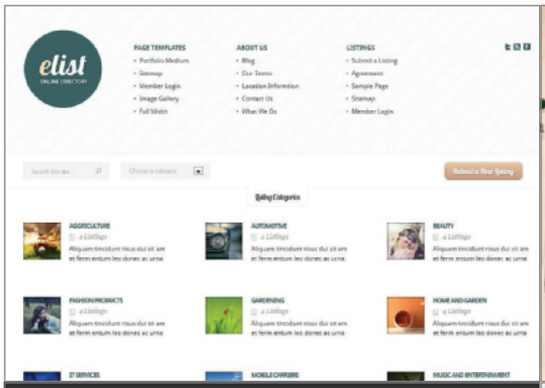
Left-hand page

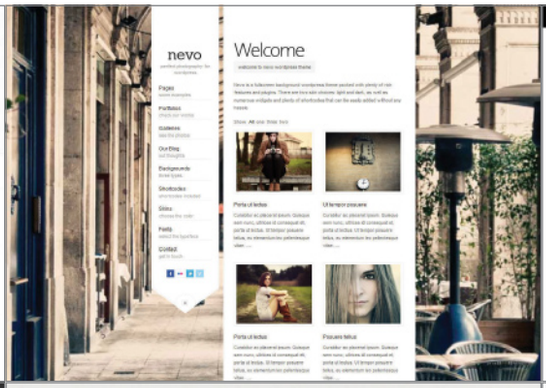
1. www.ermark.ro/wp/urban
2. http://thehappybit.com
3. http://themes.mdnw.net
4. www.elegantthemes.com
5. landpost.themesfever.com
6. http://bit.ly/s3LZA4
7. www.vivathemes.com
8. http://themefit.com
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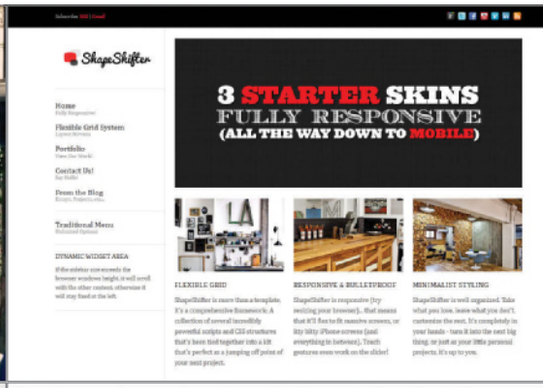
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Right-hand page

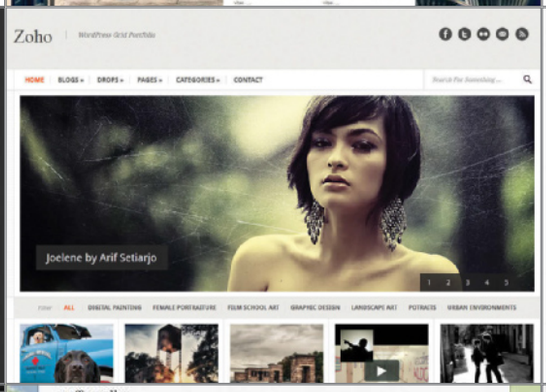
13. www.elegantthemes.com
14. http://pixelthemes.net
15. http://themes.mdnw.net
16. http://themes.swiftpsd.com
17. http://bit.ly/ud365F
18. http://themes.mdnw.net
19. http://bit.ly/sQNsiT
20. http://bit.ly/tDzg7k
21. http://imaginemthemes.com
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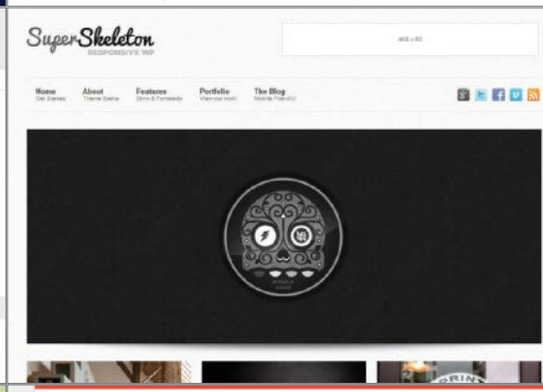


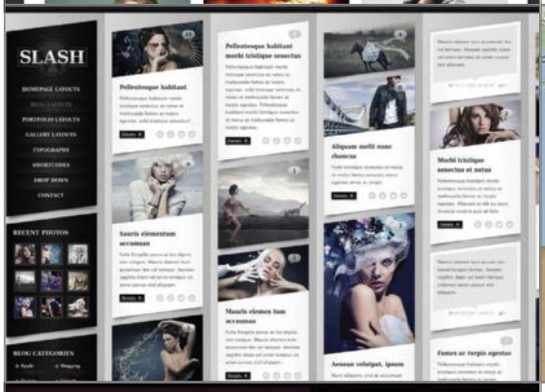


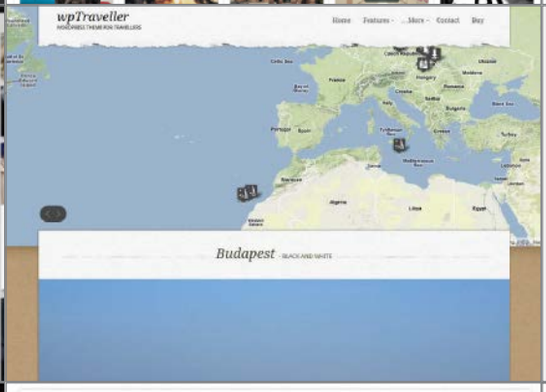






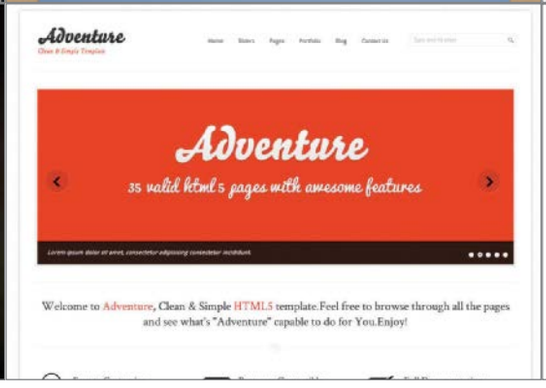


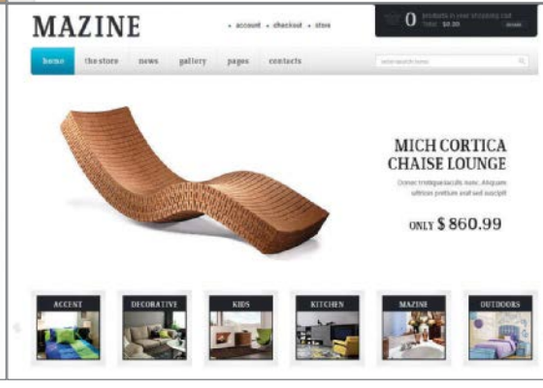












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Behind the business of web design



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Career path
At the start of 2012, we ask the professionals for advice on how the digital year ahead might unfold



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Danny Fontaine, Michael Ortali and Alan Horne are the featured trio of talent this month



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Marc muses on what the industry could have in store for us in 2012



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Talent directory
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Hosting listings
Stuck for a new hosting solution? Fear not, our monthly chart of great products is here!



Trend map:

Dublin is the place to be and is the latest stop on our tour
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Move with the times

As 2012 is now upon us, what changes are afoot for the digital design sector?


Nick Kington, MD at eCommerce vendor Actinic


Neil Cartwright, head of Digital at Media Junction


Peter Gough, founder and creative partner at ORM London

who Dave Howell **what** Journalist, writer and publisher
where Nexus Publishing **web** www.nexuspublishing.co.uk



Dave Howell
Journalist, writer and publisher for the past 20 years, Dave has witnessed huge changes in recruitment within the design industry and business sectors

Trend spotting can be more of an art than a science, but looking at the design trends within the technology markets can often deliver pointers to where digital designers will find their next clients. Clearly 2012 will see a continued development of mobile platforms, especially as commercial channels that could eclipse even eCommerce. App development will continue apace, while tablet computers and their inexorable march into publishing will also see continued growth, which is good news for multidiscipline designers.

Mark Howling, CEO of DediPower (**www.dedipower.com**), reveals: "In terms of sectors, DediPower is already seeing huge growth from web developers/designers involved in eCommerce. We see this continuing in 2012 as retailers seek to exploit consumer web demand and new mobile platforms, and B2B companies continue to drive national and international sales online. Similarly, e-learning is experiencing a significant boom as government purse strings tighten and commercial organisations seek to boost skills at low cost."

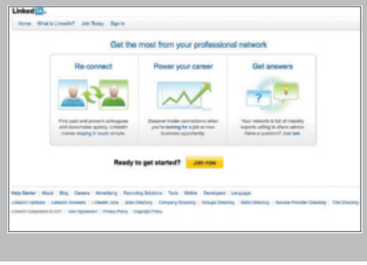
Looking at the wider market for digital services, Peter Gough, founder and creative partner at ORM London (**www.ormlondon.com**), says: "Investment in digital is still on the increase among most businesses, with diversion of budget away from more traditional marketing and advertising methods. Clients will be looking for a more joined-up approach with their digital offerings that works with their overall strategy, rather than committing to silo digital projects. We're quite positive for the sector as a whole, even though the economy in the UK and Europe is pretty shaky."

Designers looking at their current skillset and how this should be expanded to make the most of the contracts that will become available in 2012 will need to take quite a broad view. Rik Barwick, who is MD at digital agency Creativitea (**www.creativitea.co.uk**), comments: "I think Flash work is going to dry up a little with the [rise] of HTML5 and Adobe Edge expected to

"I think the digital/design community is in a particularly strong position for future growth. This is because it's still such a young and growing medium"

Essential resources

Using online resources to their best advantage will be key in 2012



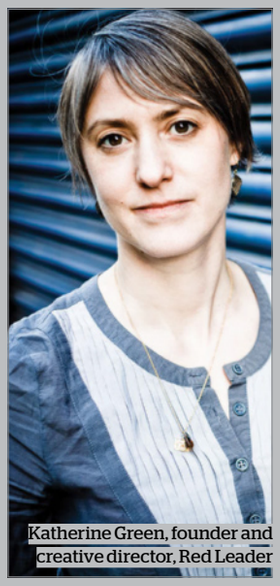
LinkedIn
From FREE
www.linkedin.com
As the premier business network, all designers should ensure their profiles are bang up to date. The paid-for services could deliver new clients from a wide range of sectors.

Folio Focus
From FREE
http://foliofocus.com

Potential clients will initially search the web for designers that have the skills they are looking for. Your portfolio is now more vital than ever to secure future business.


Mark Howling, CEO of DediPower


Rik Barwick, MD at digital agency Creativitea


Katherine Green, founder and creative director, Red Leader

be released in full in 2012. Flash won't die and there'll always be a demand as long as people are advertising online but I feel the apocalypse may be coming."

Whether you are a freelance designer, or an agency, the client relationship will be even more important in 2012 according to Nick Kington, MD at eCommerce vendor Actinic (**www.actinic.co.uk**). "My advice would be to strive to understand the client's business and the issues they currently face. They are looking for advice and solutions that will have a positive impact on the business. Having a web-design/digital partner who can provide a service proposition could be a significant differentiator in winning new clients and gaining repeat business from existing customers."

And if you have ambitions to start out on your own, Tom Lloyd, creative director at Bluegg (**www.bluegg.co.uk**), suggests co-operating with other like-minded designers: "I think given the current state of employment many will look for opportunities to freelance or join together and open studios. I think this can only be good for both the industry and the economy as a whole. Quite often, it's in the face of adversity that innovation and entrepreneurship [thrive], and designers going it alone to create new ventures would be a bright indication for recovery. I can see people spreading the risk of going it alone by collaborating with others and I think the formation of creative co-ops is going to be big."

In addition, smaller design companies could benefit in 2012 where larger design organisations find it difficult to land the larger projects to cover their overheads. "Redundancies and shrinking budgets often result in opportunities for the smaller agencies and freelancers," says Simon Duncan, director of BusyView (**www.busyview.co.uk**). "Whereas the bigger agencies with serious overheads may shun doing projects for a few thousand pounds, small web-design agencies and graphic designers working from home are in an ideal position to clean up. Marketing directors won't be reprimanded if they manage to source quality at lower rates in a recession."

"I'm very positive about 2012. We have some extraordinary opportunities ahead of us involving location-marketing technology," Neil Cartwright, head of Digital at Media Junction (**www.mediajunction.co.uk**), tells us. "NFC, Foursquare, Google Wallet, contactless payments and mobile commerce will all increase significantly in the next 12 months, partly driven by the rise in smartphones combined with brands beginning to understand the medium."

Katherine Green, founder and creative director of Red Leader (**www.redleader.co.uk**), is also positive about 2012: "I think the digital/design community is in a particularly strong position for future growth. This is because it's still such a young and growing medium. It has the potential to reach a wider audience than any other media, making it particularly cost effective in these difficult economic times. There's a real demand for more creatives and developers, which isn't the case in many other industries."

The outlook for 2012 is clearly for an economically stressful period for all businesses. However, within the digital design sector, high-quality work coupled with market insight will ensure that designers with their finger on the pulse will be able to remain competitive.

Asking for directions

You ask the questions

@WebDesignerMag: Can employment agencies help me find work?

There are certainly a number of specialist agencies that focus on the creative industries. Meet with a few of these organisations and quiz them on how they could deliver the kind of clients or employment you are looking for. And don't forget to ask what their services will cost you!

@WebDesignerMag: Should I be doing any advertising?

This is a tricky one as it will depend on the kind of skills and services you have to offer. Advertisements on leading websites and blogs – and, of course, Google AdWords – could be explored, but think carefully about the audiences of these ad spaces. Would the clients you want see these ads?

3 Make your social networks earn their keep

If there was a period where your social networks will become vital it will be throughout 2012. No longer just a social space, using your social networks not only keeps your profile high, but also differentiates you in the marketplace. Employers and clients alike scout social-networking sites looking for the perfect designer for their projects.

2 Build connections and alliances

Business can be a lonely place, especially in the creative industries. Developing partnerships and other commercial relationships is a tried-and-tested method for gaining more clients. Two or more heads are certainly better than one. Look for fellow designers with complementary skills.

Path finder

Go for gold in 2012

1 Keep an eye on your costs

The next 12-18 months look like being a testing period for all businesses. Watching every penny that you or your business spends will ensure you make the most of the income you do receive from the clients that buy your services. Cashflow is king, none more so than in 2012.

PeoplePerHour

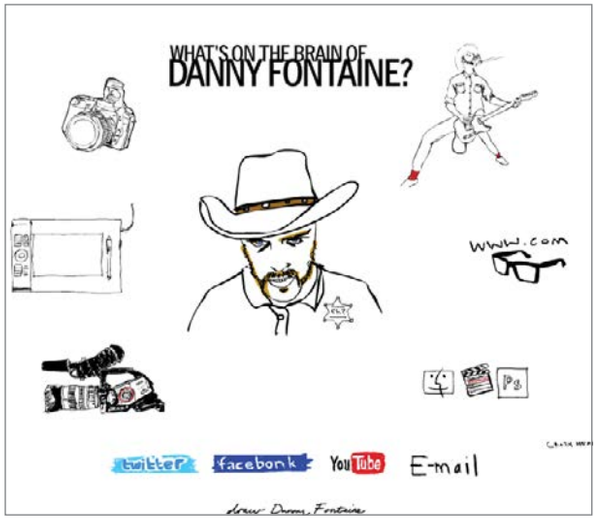
From FREE

www.peopleperhour.com



The rise of freelance service sites like this has enabled designers to connect directly with clients. Rates of pay vary, but well worth signing up to.

Championing the talents of



01 www.dannyfontaine.co.uk



02 http://frockchicks.com

Danny Fontaine

web www.dannyfontaine.co.uk



Current role Full-time web designer/developer for StatPro (**www.statpro.com**), plus freelance web designer/developer in the evenings and at weekends

Expertise HTML, CSS, Flash, Photoshop, Illustrator, InDesign, Axure Pro, SEO, digital copywriting

Clients BBC Good Food Show, AutoSport International, *Dazed* magazine, *The Guardian*, The Clothes Show

Twitter @dannyfontaine

Danny is based in London and began designing websites eight years ago for the sole purpose of creating an online portfolio of his own rock photography. He fell in love with the lateral thinking puzzle of turning a design into a functioning site. Word of mouth and designing for friends led him to a life engulfed in web design, freelancing every spare minute as well as working a nine-to-five teaching creative software to degree and PhD-level students at Kingston University.

More recently Danny has taken on a full-time role as lead web designer and developer at StatPro in London, a software company in the financial sector. Danny has been described as the 'Gordon Ramsay of web design' – he's often worked for established companies and rebuilt sites from the ground up to modernise, streamline and rebrand. His latest position requires him to take a complicated, corporate and old-fashioned site, and transform it to show the company for what they are: outgoing, innovative and cutting-edge. He is always rooting out the latest developments in HTML, JS, CSS and Flash, and his projects are full of CSS3, dynamic content and rich media.

Danny is completely self taught and from an artistic background that he feels gives him the creative edge over traditionally trained web developers. For him it's all about clean, clutter-free and beautiful websites that have that extra something special.



03 www.neilfrancisdawson.com



04 www.saretagabriel.com/bridal/index2.html



05 www.jakchantler.com

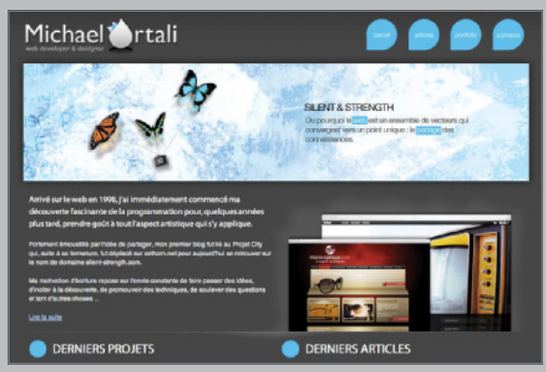
01 Danny's site is one he describes as 'a lifelong work-in-progress'. It uses simple graphical elements that are instantly recognisable and link to other pages.

02 FrockChicks came to Danny for a site overhaul and rebranding. He has used a pastel palette and hand-drawn fonts to create a welcoming homepage.

03 A photography portfolio that concentrates on the photos. This HTML site uses an image slider with full-screen shots to grab visitors' attention.

04 The menu uses Flash to create the hypnotic swaying motion that grabs a user's eye. There is an HTML alternative available for mobile platforms.

05 Jak Chantler is a session musician who wanted to portray his persona in his site. Portraits of Jak and a grungy font get across the desired message.



01 http://silent-strength.com



02 http://macboy.fr



03 http://silent-strength.com/about/portfolio



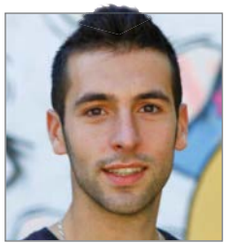
04 http://vimeo.com/3288525



05 http://silent-strength.com/about/portfolio

Michael Ortali

web http://silent-strength.com



Current role	Web developer
Education	Multimedia Bachelor at Les Gobelins, Paris
Expertise	PHP, Python, JavaScript, HTML, CSS, Flash, Photoshop, Illustrator
Clients	Yahoo!, AgencyNet, MediaPlazza, Marathon Media, Skyrock, Thiers Optique
Twitter	@xethorn

Michael is a web developer at YouTube in California and has been creating communities and websites since the age of ten. He was inspired early on by the idea of sharing information via a new medium, and understood quickly that regardless of the audience, design is always your first exchange with the public, driving discovery.

He got into web design by accident. Back in 1998, finding a web designer to help a ten-year-old French boy was an impossible mission. He began by playing around with GIMP to create web interfaces. Over time, he developed a talent for creating cutting-edge layouts and user interactions. He was top of his class at art school in the Multimedia course, where he implemented a prototype of an augmented reality experience (Mook-E).

Since the beginning, Michael has been inspired by the creative process and starting projects from scratch. With a macchiato on the table and electronic music in the background, he frees his mind, constantly brainstorms and tries to transcend the traditional thought process. Nothing is ever perfect – it can be done and redone many times.

This designer's sources of inspiration are limitless and often change. In general, he consults a lot of graphics books, magazines and online galleries. He regularly gets advice from his friends and social networks, while also paying a lot of attention to feedback.

His favourite designer is Jonathan Ive, who has already left his stamp on the world and changed everyone's daily life at a young age. Michael hopes to do the same one day.

01
This design is inspired by Michael's passions (travelling, exploring and flying). This design interconnects his blog, portfolio and résumé.

02
Macboy is a blog grouping information about Apple's new products. Since a blog is time sensitive, the design is inspired by the Time Machine app.

03
One of a pair of iPhone wallpapers inspired by typography and the love-hate relationship that often exists between a user and their phone.

04
The Turtle Game has been developed with a very simple and minimalist interface and populated with childish characters to appeal to kids.

05
Visual refresh of the web presence of Thiers Optique, a French optical boutique. It is inspired by the colour red, which conveys a sense of luxury.



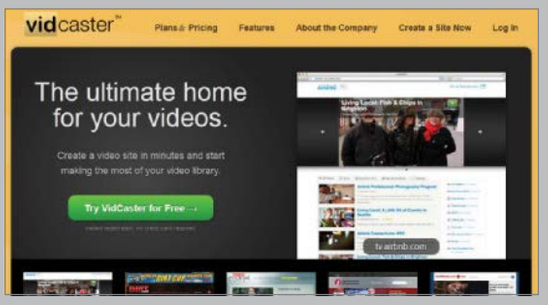
01 www.storagevault.co.uk



02



03 www.directparking.co.uk



04 www.vidcaster.com

Alan Horne

web http://alan-horne.com



Current role	Web & UI designer at Arnold Clark
Education	BSc Multimedia Technology
Expertise	Design and front-end coding, mobile apps on iPhone, Android and BlackBerry. HTML, CSS, WordPress, Joomla, Umbraco CMS systems
Clients	Airlink Group, mVenture, Storage Vault, Airport Park and Ride Ltd, plus assorted other small businesses based locally to Alan.
Twitter	@alanhornedotcom

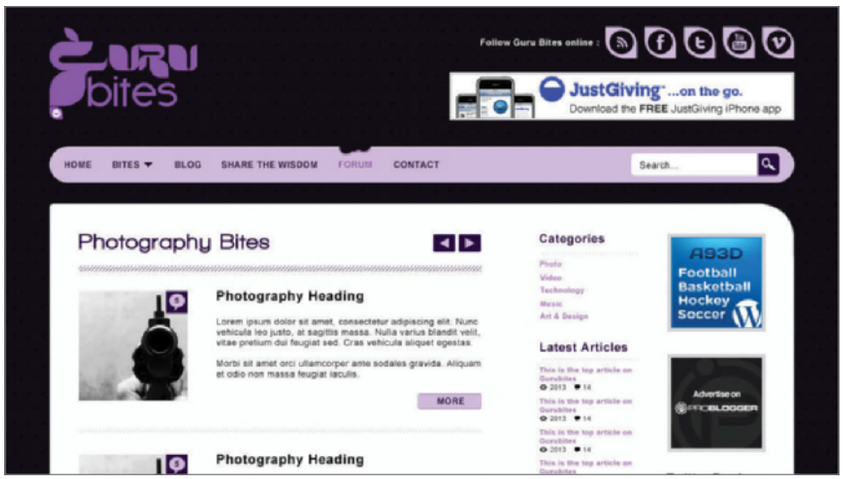
Alan is a web and UI designer from the outskirts of Glasgow, Scotland, in a small town called Cumbernauld. He has a keen eye for attention to detail and a sound knowledge of front-end development.

Alan started in web development after taking on a personal project to develop his football team's site while at university; this is what sparked his interest in web design and front-end coding and he shortly switched his course to Multimedia Technology, from Computer Science, where he had a much greater focus on designing and developing.

Alan's original love of digital design really stemmed from him teaching himself to use Photoshop to create wallpapers and the like as a hobby and, together with the knowledge of the web he gleaned from university, he decided to pursue a career in this field.

What he loves the most about the industry is how tight-knit everyone is; everyone wants to help, it's not about being the best or most popular, but pushing the boundaries and helping those just starting out to do the same.

His inspiration comes in the form of anything and everything; he believes that everything has its own type of inspiration and you just need to let yourself take it all in. This can come from something as simple as a label on a box to some of the great websites out there by the likes of Chris Spooner, James McDonald and Harry Ford. These are just a few of the super-talented designers he has admired since he arrived to the industry.



05 www.gurubites.com

01 A site to showcase a local storage company. The purpose of the build was to get to the top of Google for its target sector. They currently appear fourth.

02 Alan created the site for Pomulo, a small women's accessories retailer. The emphasis was on a feminine as well as a clean and simple design.

03 A website for a small airport parking firm in Glasgow. The design was focused on user conversion, which currently sits at around the 25 per cent mark.

04 A theme for a new website called VidCaster. The design has intentionally been kept very minimalist and is available for free from the site.

05 A simple page for a technology-based blogging company. Information is king on this site so they wanted the content to be the main focus.

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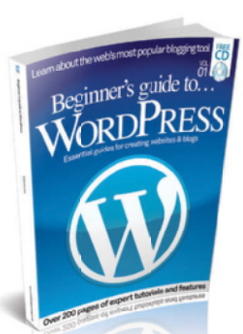


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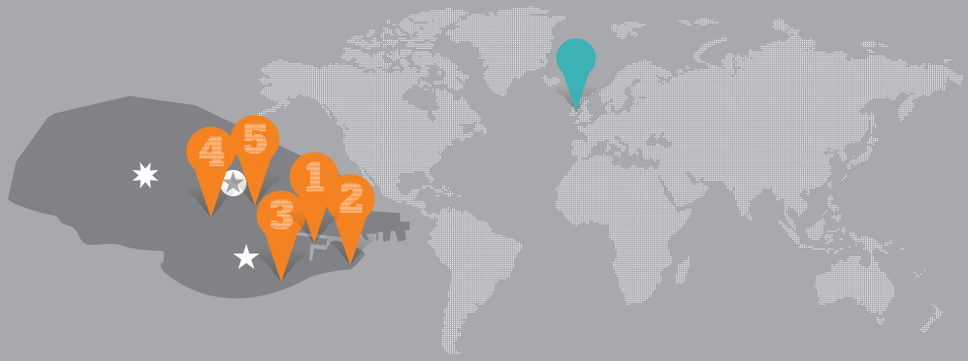
Prices correct at time of going to press.

TREND MAP

Hotbeds of worldwide web design

Dublin

The Irish capital that could be a design capital...



If it's design you're after along with a healthy topping of culture, look no further than this fair Irish city. Dublin has become a hotbed of emerging design talent through exciting new co-operative ventures formed by enterprising individuals. Gone is the need for the big agencies and the big prices. Smaller groups of professionals are being formed off the back of recession fallout, and it is these groups which are now becoming key players in the Dublin design scene.

Cream is one such group of individuals, bringing design for print, brand and web under one roof for clients of all sizes.

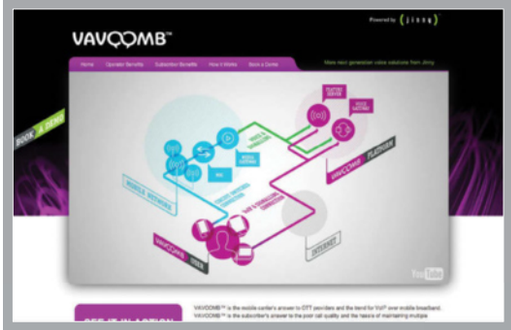
As a city of design, Dublin is increasingly gaining recognition on a worldwide stage. Indeed it is one of just three cities worldwide to be shortlisted to become World Design Capital 2014. The Dublin bid, 'Pivot Dublin, Turn Design Inside Out', will showcase Irish designers at home and abroad, in disciplines such as product, fashion, architecture and graphic design to animation, film, gaming and interaction design.

Dublin was also recently host to Culture Night, again another showcase of great creative talent (**www.culturenight.ie**).

1 Cream Graphics

www.creamgraphics.ie

Cream is a professional graphic design consultancy that has brought together professionals from a host of sectors. These include design, photography, video production, illustration and web development. This range of skills helps them create tailored solutions from the ground up ensuring that clients always get what they want.





Cian Pas, MD and creative director of Cream Graphics

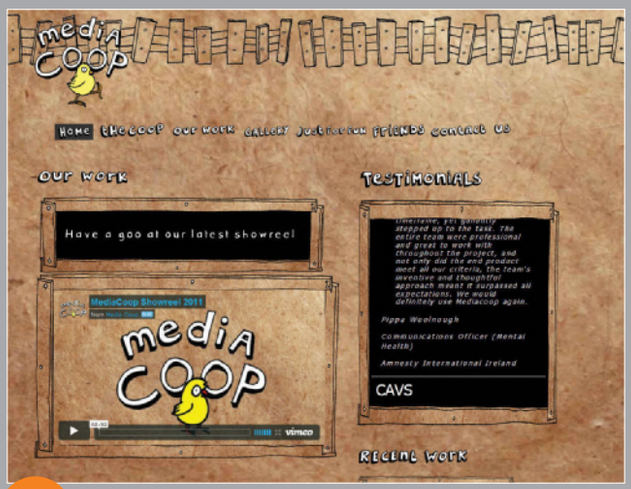


stylefish

> Dublin is shortlisted to become World Design Capital in 2014



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2 Mediacoop

http://mediacoop.tv

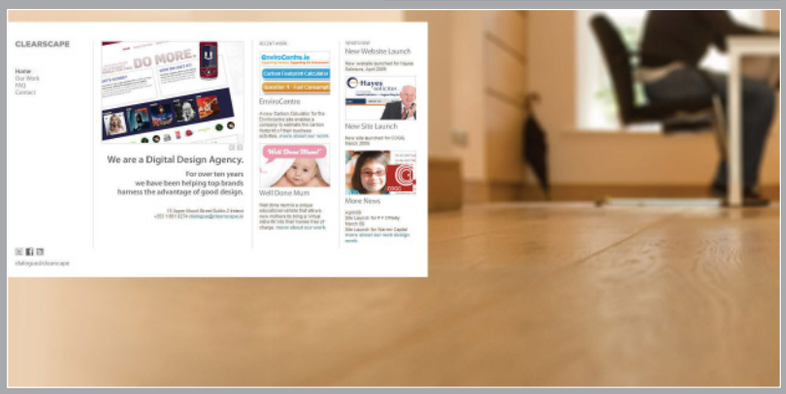
Formed in 2010, Mediacoop is a media production specialist with an impressive client list that includes Volkswagen, Paddy Power, Bacardi, Guinness, Amnesty International and Ogilvy. They produce TV commercials, digital media and web videos, corporate presentations and specialty projections. From creative to technical, script to screen, Mediacoop has it covered.

3 Clearscape

www.clearscape.ie

Clearscape is a digital design agency which has a strong focus on online branding, website design and development and web technologies. They produce full online experiences, microsites, newsletters and ads. Clearscape also builds web apps and products including Control One, a content management system.

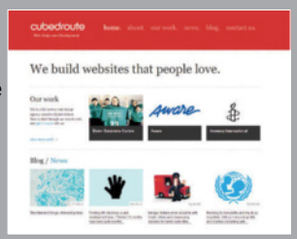




4 Cubedroute

www.cubedroute.com

Cubedroute says, "Make some noise." The team creates online solutions with easy-to-use functionality coupled with a strategy that makes the right kind of impact. They pride themselves on good-looking, high-performance websites. Clients include the Down Syndrome Centre and Amnesty International.







5 ebow

www.ebow.ie

ebow is a digital agency that specialises in web design, development, social media and digital marketing. They have been in business for over 12 years providing a host of services ranging from eCommerce to campaign management, strategy to design and concept to realisation.



Dublin has fewer pubs per head of the population than any other European capital. Amazing but true!

Recommended hotspots



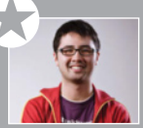
Eoin Tierney,
Senior designer
The Dice Bar
78 Queen Street, Dublin 7

The Dice Bar on Queen Street is usually full of people who have gone out of their way to be there as it's not too close to the city centre. It's dark and seedy, the beer is good, as are the tunes.



Ciaran Delaney,
Designer
Phoenix Park
www.phoenixpark.ie

From herds of free-roaming deer to the Zoo's own monkey island and from a disused army fort to the place the president calls home, the Phoenix Park has to be my favourite place in the city centre.



David Ding,
Developer
The Iveagh Gardens
Clonmel Street, Dublin 2

Possibly the most overlooked park in the city. While nearby St Stephen's Green teems with locals and tourists of both avian and human variety, the Iveagh Gardens offer a more peaceful alternative.

Recruitment

New Year trade secrets

Marc is a consultant at London-based recruitment agency Source, offering career services across the creative industry, with experience in finding jobs and staff for web and interactive designers or developers.



Marc Shelkin

What can those looking to the web industry expect in 2012?

In truth, no one knows what the year ahead has in store. Conversations we have had with our clients show that 2012 holds an unpredictability factor, which makes many people nervous. Confidence is low across the board. There seems to be lots of pitches around and enough work for everyone, but with the value of accounts getting smaller and clients not paying agencies on time we expect to see a high degree of change this year.

There may not be a recession but there will certainly be tough times ahead and we need to take lessons from last time round. We have to hope that juniors and entry-level designers aren't left to rot like last time and there is a continued investment in training and development. Network agencies tend to be the first to slow down on recruitment and the first to make big decisions. Sometimes these decisions are made by international offices, which then filter down to UK-based companies. Independent agencies tend to do what they want and often do the opposite to network agencies. Hopefully WPP doesn't put a recruitment freeze in place as they own such a large percentage of the industry it then has a knock-on effect on other large holding companies like Omnicom, Chime and Dentsu.

Last time round every agency dealt with cutbacks from their clients differently. We can expect much of the same this year. Some companies will cut all freelancers and hire perm staff, while others will cut some full-time heads and hire freelancers to cover the extra workload. We also saw lots of senior staff being made redundant and setting up their own agencies. Some say there is no better time to start a company than a recession. Those that launched in the last recession have certainly seen the fruits of their labour with many of them now being the most desired agencies around. We're sure 2012 will see a host of successful new startups, like that of Damon Collins.

If you are unfortunately made redundant the key is not to panic. I believe that for every door that closes another door opens and everything happens for a reason. The best advice we can give people that find themselves out of work, either as a freelancer or full-time employee, is to be proactive. You will have to put yourself out there and be in control of your own destiny. Please don't wait for something to land on your lap, as the chances are there will be more people looking for work than there will be jobs available. If you have experience and have friends in the industry do get in touch with them to see what they have going on that they might be able to put your way, or if you are new to the industry, be sure to use social media tools like LinkedIn and Twitter to approach decision makers of companies you want to work for. Of course you can also have a chat with recruitment agencies, which will give you an idea of what's going on in the market and may be able to help you further.

If you are a professional freelancer then look to drop your rates to stay busy and, if you are looking for full-time work, expect to temp-perm or have a trial period. If you are one of the lucky ones that gets to keep your job expect a pay freeze. Unless someone above you leaves and you have the chance for a promotion then your salary may be staying the same for a while. Don't be de-motivated by this; see it as an opportunity to continue to prove yourself and your worth and look forward to more positive times ahead. If you can get through a recession and keep your job you can get through most things that will be thrown your way throughout your career.

In a competitive market be sure to stand out. This starts with your folio: keep it up to date and create something unique. You may have read an article I wrote in a previous issue about portfolios, and in particular the rise of Cargo Collective – however, so many people are using Cargo Collective now it's difficult for your work to stand out.

If you can't find work in the UK consider looking abroad. Amsterdam, Paris, Dubai, Miami and many more cities are crying out for talented British designers. If your personal situation enables you to work anywhere then it might be a refreshing challenge to work in another country and culture – as well as a great addition to the CV.

If you are struggling to find work here *and* abroad then look to push your skills forward. There is no harm in adding new strings to your bow no matter what level you are at. HTML5, Photoshop, Illustrator, Dreamweaver, CSS, After Effects and Final Cut Pro are still the most desirable tools to have as a web designer. If you are a Flash specialist, you may want to learn something new. It's great to know Flash as part of a range of skills, but if you're a Flash one-trick pony, things may prove very difficult over the next 12 months and beyond.

To conclude it's not all bad! There are areas of the industry that are guaranteed to stay busy, which include mobile, social media and production agencies. Tailor your talents to what's in demand, actively network and stay positive, and 2012 will be a winner.

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Talent directory

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Find out how to add your agency to our chart by contacting the team at the following address: **webdesigner@imagine-publishing.co.uk**.

Whether you need to hire web-design services or just want to locate the trade's best creative teams, our chart can help...



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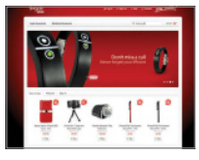
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Contact sales@azexis.com
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Country UK
Twitter ID Azexis

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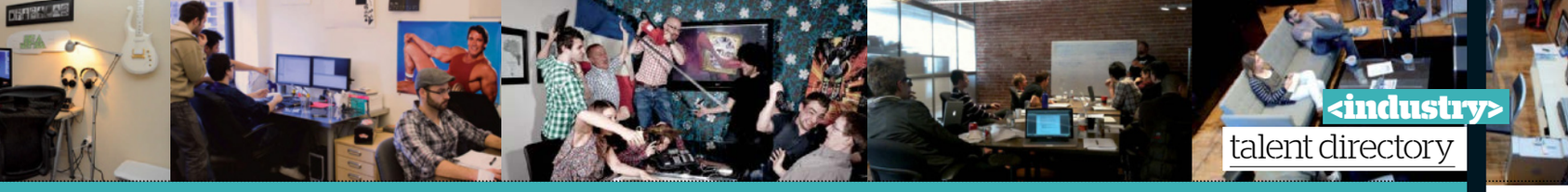
City London
Telephone 020 3004 7155
Contact info@deletelondon.com
Clients Red Bull, Decca Records
Country UK
Twitter ID DeleteLondon

Delete.™

Delete is a London-based digital creative agency that started in 2001. Creative director Damon Mangos and design partner Matt Barron formed Delete before being joined by current MD Geoff Devereux in 2003. It started life as a design studio before quickly evolving into a digital agency as the industry recovered and blossomed.



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Coolpink	www.coolpink.net	Leeds	UK	44 113 201 8290	discovermore@coolpink.net	coolpink	Asda, NHS, Warner Music, Halfords
Cre8 New Media	www.cre8newmedia.com	Ruislip	UK	01707 394 962	info@cre8newmedia.com	N/A	Agenda Recruitment, Ocean Group
Creare Design	www.webdesigncreare.co.uk	Leicester	UK	01455 88 37 00	enquiries@creare.co.uk	crearegroup	Nicky Clarke, Life Music Foundation, Iveco
Critical Mass	www.criticalmass.com	London	UK	020 8735 8750	newbusiness.europe@criticalmass.com	criticalmass	Rolex, NASA, HP, Adidas
d2x	www.d2x.co.uk	Basingstoke	UK	07512 076360	info@d2x.co.uk	d2x_co_uk	Altro, Walkingworld
Dare London	www.daredigital.com	London	UK	44 (0)203 451 9101	london@thisisdare.com	thisisdare	Sony Ericsson, Hovis, Tetley, Penguin
Dizzain	www.dizzain.com	New York	USA	44 (20) 3290 9941	mail@dizzain.com	dizzain	Webhuset, Financial Times, HIS Textiles, QxLab
Digital Jigsaw	www3.digitaljigsaw.com	London	UK	0870 235 4042	info@digital-jigsaw.com	digitaljigsaw	PepsiCo, Walkers, Budweiser
Digital Marmalade	www.digitalmarmalade.co.uk	Beckenham, Kent	UK	44 (0)20 8249 5655	info@digitalmarmalade.co.uk	N/A	Monarch, Yell.com, Trevor Sorbie
Disturb Media	www.disturbmedia.com	London	UK	020 7138 3569	contact@disturbmedia.com	disturbmedia	Swatch/MTV, Hertz
Domani Studios	http://domanistudios.com	New York	USA	312 850 2919	biz@domanistudios.com	domanistudios	Sheraton, Porsche, VW
DRIFTLAB	www.driftlab.com	Atlanta, GA	USA	678 225 4351	howdy@driftlab.com	driftlab	General Motors, Ford, Sony
eckhoCreative	www.eckhocreative.com	Bristol	UK	01179 070273	info@eckhocreative.com	eckhoCreative	Rocket Music Management, Nexus TV, ITV, CEF
Fi	www.f-i.com	New York	USA	212 9415220	interact@f-i.com	F_I	Google, HTC, BBC, Fox, Porsche, Burton, EA
Firstborn	www.firstborn.com	New York	USA	212 581 1100	info@fborn.com	firstborn_nyc	Apple, Doritos, Pepsi, Wrigley
Fluid Creativity	www.fluidcreativity.co.uk	Hyde, Cheshire	UK	0845 6588 373	info@fluidcreativity.co.uk	fluidcreativity	American Soda, Brother, NHS
Form	www.form.uk.com	London	UK	020 7014 1430	studio@form.uk.com	N/A	BBC, VH1, Cutty Sark Whisky
Glass Slipper	www.glassslipperinteractive.com	Banbury	UK	01295 724568	glassslipperinteractive.com/contact.php	dpaultaylor	Nexus Interiors, bell systemz
glue Isobar	www.glueisobar.com	London	UK	020 7739 2345	md@glueisobar.com	glueisobar	Oasis, The Sun
GR/DD	www.grdd.co.uk	London	UK	020 7729 4222	mail@grdd.co.uk	GRDD_London	PlayStation, Warner Bros, Symantec, Nokia
Guerilla	www.guerilla.co.uk	Newcastle	UK	4401912619799	enquiries@guerilla.co.uk	we_are_guerilla	Network One, Green Metropolis
Hi-ReS!	www.hi-res.net	London	UK	0207 729 3090	info@hi-res.net	N/A	Chanel, Dolce & Gabbana, Nike



Featured agency: ultranoir www.ultranoir.com

A closer look at what each listed agency has to offer the community

Founded in 2006 by Jean-Bernard Grasset, Olivier Reix and Hélèn Chapuis, ultranoir is a human-sized studio driven by passion, with offices in Paris and Marseille. Today the company has a team of 18 people whose main aim is to produce excellent sites. For creative projects, every detail is carefully scrutinised to ensure coherence at all stages of user navigation. The agency has received many awards for its online creations, including some of the most prestigious accolades in the field. Indeed, in France, ultranoir is the top prizewinner for HTML and CSS-based websites.





NAME	URL	CITY	COUNTRY	TELEPHONE	EMAIL	TWITTER ID	CLIENTS

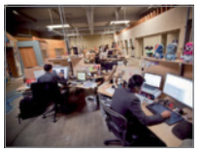


JUXT Interactive

www.juxtinteractive.com

City San Francisco, CA
Country USA
Telephone 415 671 7840
Twitter ID juxtinteractive
Contact info@juxtinteractive.com
Clients Sprite, Cisco, American Airlines, BMW, Adobe

JUXT Interactive is a leading interactive branding and marketing agency offering strategic planning, design and technology services with offices in Newport Beach and San Francisco. JUXT has an international reputation for creating successful brand engagements across the web, social media and mobile devices.



Kokokaka	www.kokokaka.com	Gothenburg	Sweden	031 711 54 50	contact@kokokaka.com	KOKOKAKA	Burberry, IKEA, Wrangler
Kudos Web Design	www.kudoswebdesign.co.uk	Manchester	UK	0161 236 5585	info@kudoswebdesign.com	N/A	Tetra Pak, Taboo
KURO	www.kuro.la	Long Beach, CA	USA	562 494 5070	projects@kuro.la	N/A	N/A
Liquid Light	www.liquidlight.co.uk	Brighton	UK	08456 58 88 35	info@liquidlight.co.uk	liquidlightuk	Antwords, Charcol, Gifford
Lonely Duck	www.lonelyduck.se	Stockholm	Sweden	46 70 689 96 02	hello@lonelyduck.se	LonelyDuckSTHLM	Puma, New Balance, Bentley
Lounge Lizard	www.loungelizard.com	New York	USA	1-888-444-0110	info@loungelizard.com	kenbraun	America Online, Disney Interactive
Lyrical Media	www.lyricalmedia.com	Worthing	UK	0208 123 1567	lyricalmedia.com/contact	LyricalMedia	Virgin Atlantic, Ubisoft



Mutado

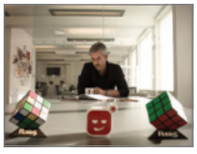
www.mutado.com

City Milan
Country Italy
Telephone 39 02 34592733
Twitter ID mutado
Contact hello@mutado.com
Clients Vodafone, Yahoo!, Nike

Mutado® was formed in 2004 by Lorenzo Manfredi and Mauro Gatti: a developer and a graphic designer whose paths crossed over a decade ago. During the last seven years, it has grown into a solid independent digital agency, headquartered in Milan. The company's name relates to Mutado's constant mutation, adaption and transformation.



Next Digital	www.nextdigital.com	Sydney	Australia	61 2 9336 7500	sydney@nextdigital.com	nextdigital	Brisbane Water, Qantas
Night Agency	www.nightagency.com	New York	USA	212 431 1945	info@nightagency.com	nightagency	Champion, ESPN, MTV, 20th Century Fox
North Kingdom	www.northkingdom.com	Skellefteå	Sweden	020 7749 5353	info@northkingdom.com	NorthKingdom	Coca-Cola, Vodafone, adidas
Nzime	www.nzime.com	Nottingham	UK	0115 950 9720	people@nzime.com	nzime	Elastoplast, Microsoft Game Studios, Knox
OMdeSIGN	www.omdesign.co.uk	London	UK	0208 248 2712	contact@omdesign.co.uk	omdesign	City of London, Loft King, The Hokey Cokey Man
Orange Bus	www.orangebus.co.uk	Newcastle	UK	0191 241 3703	stuff@orangebus.co.uk	@orangebus	Barclays, Sage Pearson
Pod1	www.pod1.com	London	UK	020 7524 7660	www.pod1.com/contact-us	Pod1	Tesco, Shell, Kenwood
POKE London	www.pokelondon.com	London	UK	2077495353	www.pokelondon.com/contact	pokelondon	Skype, Orange, Yahoo!
Razorfish	www.razorfish.com	Seattle, WA	USA	1 206 816 8800	www.razorfish.com/#/reach-us/email-us	Razorfish	adidas, Audi, Dell, O2
Reactive	www.reactive.com	London	UK	44 (0)20 7550 8200	uk.enquiries@reactive.com	reactivemedia	Lee Jeans, British Airways, NEC
Resn	www.resn.co.nz	Wellington	New Zealand	64 4 385 0705	newbusiness@resn.co.nz	resn_has_no_i	Toyota Racing, BlackBerry, MTV
SimpleBits	http://simplebits.com	Salem, MA	USA	N/A	contact@simplebits.com	simplebits	MTV, AIGA, Google, ESPN
Soak Digital	www.soak.co.uk	Norwich	UK	01603 630631	www.soak.co.uk/contact-us.php	SoakDigital	Axa, Harley Davidson, UEA, Archant
Solid State Group	www.solidstategroup.com	London	UK	0207 613 7220	info@solidstategroup.com	solidstategroup	Sony, Shell, Amnesty International
Striker Multimedia	www.strikermultimedia.com	Aberdeen	UK	01224 269 124	hello@strikermultimedia.com	StrikerMmedia	C-Platform, Blueprint Training
Sweden Unlimited	www.swedenunlimited.com	New York	USA	212 941 5904	info@swedenunlimited.com	swedenunlimited	Vera Wang
TAMBA Internet	www.tamba.co.uk	London	UK	0203 008 5110	info@tamba.co.uk	TAMBA_Internet	Carphone Warehouse, EMI
Tokyo Digital	www.tokyodigital.co.uk	Liverpool	UK	0151 709 9524	gareth.martin@tokyodigital.co.uk	TokyoAgency	GWR, Letterpool, MOBO, Samsung
Tomato	www.tomato.co.uk	London	UK	0207 490 2599	info@tomato.co.uk	N/A	Citroën, Ford Ka , dunhill
Tribal DDB LA	http://tribalddb.com	San Francisco, CA	USA	415 732 3600	mike.parker@us.tribalddb.com	TribalDDB	Hasbro, McAfee, McDonald's
ultranoir	www.ultranoir.com	Paris	France	014 271 4836	online form	ultranoir	eBay, HSBC, Peugeot, Lacoste, Thomas Cook



Underwired Amaze

www.underwired.com

City London
Country UK
Telephone 020 7060 0400
Twitter ID underwired
Contact hello@underwired.com
Clients McCain Foods, Peugeot, Virgin, ASICS, NSPCC

Now part of the Amaze network of companies after a 2009 merger, Underwired was founded as an agency 15 years ago. Started by Ruth Brecher, Jason Holland and Felix Velarde, it has become synonymous with customer engagement campaigns spanning websites, email newsletters, mobile applications and social media.



(untitled)	www.untitledlondon.com	London	UK	020 7871 7939	fanmail@untitledlondon.com	untitledlondon	Hasbro, Spar, Lloyds TSB, Sky, Sony
The Value Engineers	www.thevalueengineers.com	Beaconsfield	UK	01494 680999	info@thevalueengineers.com	ValueEngineers	BP, Orange, Sony
Vibe Creative	www.vibecreative.co.uk	Shrewsbury	UK	0845 263 7989	studio@vibecreative.co.uk	vibecreative	E&J Jewellers, Somerset Housing
Vivid Creative	www.vividcreative.com	Sheffield	UK	0114 261 7060	info@vividcreative.com	Vivid_Creative	N/A
Webheads	www.webheads.co.uk	London	UK	0207 287 7060	info@webheads.co.uk	webheadsdigital	BBC, NHS, Texaco
Wevio	www.wevio.com	New York	USA	1 212 537 9432	contact@wevio.co.uk	Wevio	Samsung, IBM, Verizon
Wickedweb	www.wickedweb.co.uk	London	UK	020 7183 4999	www.wickedweb.co.uk/contact	InsideWickedweb	Nectar, Kurt Geiger, NSPCC
Wieden+Kennedy	www.wkamst.com	Amsterdam	Holland	31.20.7126.500	lee.newman@wk.com	WKAmsterdam	EA, Heineken, Nike
Your Majesty	www.your-majesty.com	New York	USA	212 685 3427	info@your-majesty.com	yourmajestyco	Hyundai, Cisco, Yahoo!
The Zen Agency	www.thezenagency.com	Glasgow	UK	0141 229 1333	online form	zenagency	The HALO Trust, Mackie's, Hilton

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UK's No.1 for Reseller Hosting

Our web-hosting guide is brought to you in association with Fasthosts, the UK's leading reseller web-hosting provider.

- **Unlimited websites**
- **Unlimited bandwidth**
- **Unlimited web space**
- Use your own brand throughout
- 24/7 expert UK-based support
- No-risk trial – 3 months free

Hosting listings

Got a deal you think we should list?

Whether you're a hosting firm keen to promote your products or a happy customer who wants a favourite provider to be listed, drop us a line with the details!

webdesigner@imagine-publishing.co.uk

Keep an eye on the latest packages and deals with our comprehensive list of service providers

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
1 & 1 Internet Ltd. www.1and1.co.uk	1&1 Starter (Linux)	0844 335 12 11	£29.88	5GB	Unlimited	1,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Standard (Linux)	0844 335 12 11	£59.88	50GB	Unlimited	3,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Standard (MS)	0844 335 12 11	£71.88	50GB	Unlimited	3,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (Linux)	0844 335 12 11	£83.88	Unlimited	Unlimited	5,000	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Unlimited (MS)	0844 335 12 11	£107.88	Unlimited	Unlimited	5,000	✓	✗	✓	✓	✓	✓	✓	✗
	1&1 Business (Linux)	0844 335 12 11	£119.88	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
	1&1 Business (MS)	0844 335 12 11	£155.88	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
111WebHost.com http://111webhost.com	Unlimited Web Hosting Pack	N/A	£59.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✗
	Starter Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Budget Web Hosting Pack	N/A	£11.99	1GB	1GB	5	✓	✗	✓	✓	✗	✓	✓	✗
	WordPress Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Drupal Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
	Joomla! Web Hosting Pack	N/A	£23.99	5GB	2GB	100	✓	✓	✓	✓	✗	✓	✓	✗
123-reg (www.123-reg.co.uk)	Starter	0845 859 0018	£29.88	1GB	5GB	20	✗	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus	0845 859 0018	£59.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro	0845 859 0018	£107.88	10GB	100GB	750	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro	0845 859 0018	£179.88	20GB	Unlimited	1,000	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Plus (MS)	0845 859 0018	£59.88	2GB	25GB	100	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Pro (MS)	0845 859 0018	£107.88	5GB	50GB	500	✓	✗	✗	✓	✓	✓	✓	✗
123-reg (www.123-reg.co.uk)	Bus Pro (MS)	0845 859 0018	£179.88	10GB	150GB	1,000	✓	✗	✗	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Light User	0870 321 2020	£45	20MB	1GB	3	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Everyday	0870 321 2020	£100	200MB	10GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	Business/Pro	0870 321 2020	£275	500MB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	JAVA Tomcat	0870 321 2020	£300	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
2020Media (www.2020media.com)	ASP.Net	0870 321 2020	£275	100MB	3GB	15	✓	✓	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Bronze Package	0845 166 8386	£40	10MB	500MB	2	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Silver Package	0845 166 8386	£64.99	20MB	2GB	10	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Gold Package	0845 166 8386	£79.99	50MB	2GB	50	✓	✗	✓	✓	✓	✓	✓	✗
4D Data Centres (www.4dhosting.com)	Titanium Package	0845 166 8386	£149.99	500MB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✓
4D Data Centres (www.4dhosting.com)	Reseller Package	0845 166 8386	£299.99	1GB	10GB	1,000	✓	✗	✓	✓	✓	✓	✓	✓
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Home	N/A	£40	500MB	5GB	5	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Business	N/A	£50	1GB	20GB	100	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	eCommerce	N/A	£100	2GB	40GB	200	✓	✓	✓	✓	✗	✓	✓	✗
Blackfoot Hosting Ltd (www.blackfoot.co.uk)	Professional	N/A	£150	3GB	60GB	300	✓	✓	✓	✓	✗	✓	✓	✗
Blacknight (www.blacknight.com)	Minimus	35359 918 3072	£45	10GB	200GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Medius	35359 918 3072	£79	20GB	400GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Blacknight (www.blacknight.com)	Maximus	35359 918 3072	£45	30GB	600GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
Bravo14 (http://bravo14.co.uk)	Starter Linux	N/A	£130	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Starter Windows	N/A	£20	2,000MB	2,000MB	10	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Linux	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Business Windows	N/A	£45	4,000MB	4,000MB	4,000	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Linux	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Bravo14 (http://bravo14.co.uk)	Ultimate Windows	N/A	£60	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Daily Internet (www.daily.co.uk)	Entry	0845 466 2100	£19.28	500MB	5GB	75	✓	✗	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Home	0845 466 2100	£50.90	3GB	30GB	30	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business	0845 466 2100	£53.94	12GB	150GB	600	✓	✓	✓	✗	✓	✓	✓	✗
Daily Internet (www.daily.co.uk)	Business Plus	0845 466 2100	£77.94	24GB	250GB	Unlimited	✓	✓	✓	✗	✓	✓	✓	✗
Designwasp (http://designwasp.com)	Starter	0844 372 9848	£30	3GB	20GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Home	0844 372 9848	£40	10GB	50GB	10,000	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Business	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Unlimited	0844 372 9848	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✗
Designwasp (http://designwasp.com)	Windows Home	0844 372 9848	£40	10GB	50GB	1,000	✓	✓	✗	✓	✗	✓	✓	✗

Featured host of the month: eHosting www.ehosting.com



Offering more reasons for choosing one of the listed providers

Based in Manchester, UK, eHosting operates and manages its own network and servers housed in the TeleCity facility located in Manchester's Technopark. With staff boasting over ten years' experience, the firm powers over 10,000 domains with clients from more than 20 countries worldwide and offers four main hosting packages and domain name products at competitive rates. Customers can rely on its dedicated, professional team to provide outstanding service and support 24 hours a day, seven days a week, 365 days a year.

NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Designwasp (http://designwasp.com)	CheapHost	0844 372 9848	£10	300MB	100MB	5	✗	✗	✗	✓	✗	✗	✓	✗
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal	01865 589 990	£12	1GB	Unlimited	10	✓	✗	✗	✓	✓	✓	✓	✗
Digital Gibbon Ltd (http://digitalgibbon.com)	Personal Plus	01865 589 990	£48	Unlimited	Unlimited	50	✓	✗	✗	✓	✓	✓	✓	✗
Digital Gibbon Ltd (http://digitalgibbon.com)	Business	01865 589 990	£108	5GB	Unlimited	1000	✓	✓	✗	✓	✓	✓	✓	✗
Digital Gibbon Ltd (http://digitalgibbon.com)	Business Professional	01865 589 990	£132	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✗
Domaincheck (www.domaincheck.co.uk)	Bronze Linux	0191 261 2252	£30	100MB	1GB	5	✗	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Linux	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Bronze Windows	0191 261 2252	£30	100MB	1GB	5	✗	✓	✓	✓	✓	✓	✓	✓
Domaincheck (www.domaincheck.co.uk)	Gold Windows	0191 261 2252	£100	500MB	5GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Donhost (www.donhost.co.uk)	Reseller Unix	0845 226 5566	£399.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
Donhost (www.donhost.co.uk)	Reseller Windows	0845 226 5566	£499.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
Donhost (www.donhost.co.uk)	Enterprise	0845 226 5566	£89.99	1GB	2GB	250	✓	✗	✓	✓	✓	✓	✓	✗
Donhost (www.donhost.co.uk)	Commerce	0845 226 5566	£179.99	2GB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✗
Donhost (www.donhost.co.uk)	Designer	0845 226 5566	£119.99	1GB	2GB	250	✓	✗	✓	✓	✓	✓	✓	✗
Donhost (www.donhost.co.uk)	Developer	0845 226 5566	£259.99	2GB	5GB	500	✓	✗	✓	✓	✓	✓	✓	✗
eHosting (www.ehosting.com)	Starter	0844 999 4100	£23.88	1GB	25GB	10	✗	✗	✗	✗	✗	✓	✓	✓
eHosting (www.ehosting.com)	Personal	0844 999 4100	£59.88	2.5GB	Unlimited	50	✓	✗	✗	✗	✗	✓	✓	✓
eHosting (www.ehosting.com)	Expert	0844 999 4100	£95.88	5GB	Unlimited	250	✓	✗	✗	✗	✗	✓	✓	✓
eHosting (www.ehosting.com)	Virtual	0844 999 4100	£227.88	50GB	Unlimited	Unlimited	✓	✗	✗	✗	✓	✓	✓	✓
Equiphase (www.equiphase.net)	Bronze	0121 314 4865	£30	200MB	2GB	10	✓	✓	✗	✓	✗	✓	✓	✓
Equiphase (www.equiphase.net)	Silver	0121 314 4865	£42	400MB	5GB	20	✓	✓	✗	✓	✗	✓	✓	✓
Equiphase (www.equiphase.net)	Gold	0121 314 4865	£72	800MB	10GB	100	✓	✓	✗	✓	✗	✓	✓	✓
Equiphase (www.equiphase.net)	Platinum	0121 314 4865	£114	1,200MB	40GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Email Only	02380 249 823	£40	1GB	2GB	10	✗	✗	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Essential	02380 249 823	£75	2GB	5GB	10	✗	✗	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Superior	02380 249 823	£140	5GB	10GB	25	✓	✓	✓	✓	✓	✓	✓	✓
Eurofasthost.com (www.eurofasthost.com)	Premium	02380 249 823	£250	10GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Starter	N/A	£29.99	500MB	1GB	3	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Home	N/A	£54.99	2.5GB	30GB	50	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	Business	N/A	£79.99	6.5GB	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Evohosting (www.evohosting.co.uk)	eCommerce	N/A	£159.99	30GB	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Fasthosts www.fasthosts.co.uk	Personal Standard	0844 583 0777	£53.88	5GB	Unlimited	500	✓	✗	✓	✓	✓	✓	✓	✗
	Business Standard	0844 583 0777	£95.88	25GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
	Business Premium	0844 583 0777	£173.88	50GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✗
	WD Starter Reseller	0844 583 0777	£149.99	20GB	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✗
	Advanced Reseller	0844 583 0777	£199.99	Unlimited	Unlimited	Unlimited	✓	Option	Option	✓	✓	✓	✓	✗
Giacom (www.giacom.com)	Business Pro	0800 542 7500	£199	100MB	2GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Starter Professional	0845 644 7750	£29.80	2.5GB	10GB	1,000	✗	✗	✗	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Home Professional	0845 644 7750	£89.99	10GB	50GB	10,000	✓	✓	✗	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Business Professional	0845 644 7750	£129.99	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✓
Heart Internet (www.heartinternet.co.uk)	Reseller Professional	0845 644 7750	£299.99	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✗	✓	✓	✓
Hostway (www.hostway.co.uk)	Silver	0808 180 1880	£79.50	150MG	3GB	5	✗	Option	✓	✓	✗	✓	✓	✗
Hostway (www.hostway.co.uk)	Gold	0808 180 1880	£139.50	300MB	5GB	10	✓	Option	✓	✓	✓	✓	✓	✗
Hostway (www.hostway.co.uk)	Gold Plus	0808 180 1880	£189.50	450MB	10GB	30	✓	Option	✓	✓	✓	✓	✓	✗
Hostway (www.hostway.co.uk)	Platinum	0808 180 1880	£359.50	600MB	20GB	50	✓	Option	✓	✓	✓	✓	✓	✗
Hostway (www.hostway.co.uk)	Platinum Plus	0808 180 1880	£599.50	1.2GB	40GB	10	✓	Option	✓	✓	✓	✓	✓	✗
Hostway (www.hostway.co.uk)	Email Plus	0808 180 1880	£49.95	50MB	N/A	5	N/A	N/A	N/A	✓	✗	✓	✓	✗
ICUK www.icukhosting.co.uk	Professional	0845 009 9175	£30	250MB	1GB	50	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Advanced	0845 009 9175	£50	2GB	2.5GB	150	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Enterprise	0845 009 9175	£80	2GB	500MB	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Professional Plus	0845 009 9175	£90	500MB	5GB	100	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Premium Plus	0845 009 9175	£150	1GB	12.5GB	500	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Enterprise Plus	0845 009 9175	£300	2GB	20GB	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Reseller Windows	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
ICUK www.icukhosting.co.uk	Reseller Linux	0845 009 9175	£200	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
ICUK www.icukhosting.co.uk	Reseller Enterprise	0845 009 9175	£500	Unlimited	Unlimited	Unlimited	✓	✓	option	✓	✓	✓	✓	✗
JAB Web Hosting (www.jabwebhosting.com)	Mail – M105	0800 043 0153	£15.17	256MB	3GB	50	✗	✗	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Home – H25	0800 043 0153	£24.47	1GB	8GB	50	✓	✗	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Professional - P55	0800 043 0153	£45	2GB	15GB	75	✓	✓	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller – R25	0800 043 0153	£97.88	2GB	30GB	250	✓	✓	✗	✓	✓	✓	✓	✓
JAB Web Hosting (www.jabwebhosting.com)	Reseller – R105	0800 043 0153	£271.60	4GB	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Blog	01438 342 490	£20	100MB	1GB	5	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Starter	01438 342 490	£30	1GB	1GB	10	✗	✗	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Dynamic	01438 342 490	£50	2GB	2GB	20	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Premium	01438 342 490	£80	5GB	5GB	50	✓	✓	✓	✓	✓	✓	✓	✓
LCN (www.lcn.com)	Unlimited	01438 342 490	£120	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
LD Hosts (http://ldhosts.co.uk)	LD Budget (Linux)	07891 235858	£11.88	1GB	1GB	500	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Home (Linux)	07891 235858	£23.88	10GB	10GB	5,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Pro (Linux)	07891 235858	£41.88	50GB	50GB	20,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	LD Unlimited (Linux)	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	Windows Home	07891 235858	£17.88	2GB	2GB	1,000	✓	✓	✗	✓	✓	✓	✓	✗
LD Hosts (http://ldhosts.co.uk)	Windows Unlimited	07891 235858	£60	Unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✗
Lemonstorm (www.lemonstorm.com)	Home/Office	0845 680 0843	£45	500MB	10GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Lemonstorm (www.lemonstorm.com)	Professional	0845 680 0843	£91	1GB	20GB	50	✓	✓	✓	✓	✓	✓	✓	✓
Lemonstorm (www.lemonstorm.com)	Professional+	0845 680 0843	£185	2GB	30GB	100	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Pro	+1 310 841 5500	£64	2GB	1TB	1,000	✓	✓	✓	✓	✓	✓	✓	✓
Media Temple (http://mediatemple.net)	Shared-Server Advanced	+1 310 841 5500	£109	5GB	1.5TB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Email Only	0845 612 0330	£11.75	25MB	1GB	5	✗	✗	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Standard Package	0845 612 0330	£35.25	100MB	4.5GB	10	✗	✗	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Professional Package	0845 612 0330	£58.75	250MB	8GB	25	✓	✓	✓	✓	✓	✓	✓	✓
NameHog (www.namehog.net)	Expert Package	0845 612 0330	£105.75	500MB	15GB	75	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	StartUp Plus	0845 363 3632	£89.99	500MB	5GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business	0845 363 3632	£149.99	2,000MB	20GB	100	✗	✗	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Business Plus	0845 363 3632	£89.99	3,000MB	30GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer	0845 363 3632	£239.88	1GB	20GB	200	✓	✓	✓	✓	✓	✓	✓	✓
Namesco (www.names.co.uk)	Designer Plus	0845 363 3632	£479.88	Unlimited	30GB	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netcetera www.netcetera.co.uk	DEVELOPER	0800 061 2801	£32.89	1GB	Unlimited	500	✓	✓	✓	✓	✓	✓	✓	✓
	ONE	0800 061 2801	£109.99	5GB	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	RESELLER	0800 061 2801	£274.89	Unlimited	Unlimited	1000	✓	✓	✓	✓	✓	✓	✓	✓
	VM500 Server	0800 061 2801	£300	20GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2200DC Server	0800 061 2801	£720	160GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	3000DC Server	0800 061 2801	£1200	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
	2600QC Server	0800 061 2801	£1800	2x500GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Shared 100	0207 1000 424	£60	100MB	1GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS100	0207 1000 424	£600	5GB	5GB	5	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS200	0207 1000 424	£1,000	10GB	10GB	10	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	VS300	0207 1000 424	£2,000	15GB	50GB	20	✓	✓	✓	✓	✓	✓	✓	✓
Netplan (www.netplan.co.uk)	Dedicated Servers	0207 1000 424	£3,000+	73GB+	1,500GB	100+	✓	✓	✓	✓	✓	✓	✓	✓
PurplePaw (www.purplepaw.co.uk)	Email	N/A	£25	100MB	1GB	10	✗	✗	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Play	N/A	£40	100MB	1GB	10	✗	✗	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Plus	N/A	£65	750MB	5GB	25	✓	✓	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	Power	N/A	£95	2GB	10GB	100	✓	✓	✓	✓	✗	✓	✓	✗
PurplePaw (www.purplepaw.co.uk)	R3 Reseller	N/A	£660	10GB	50GB	Unlimited	✓	✓	✓	✓	✗	✓	✓	✗
Reddex UK (www.reddexuk.com)	Reddex Design Starter	0843 289 4625	£18	1GB	Unlimited	10	✓	✗	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Business	0843 289 4625	£59.88	10GB	Unlimited	100	✓	✓	✓	✓	✓	✓	✓	✓
Reddex UK (www.reddexuk.com)	Reddex Design Premium	0843 289 4625	£107.88	100GB	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 1	0800 321 7788	£49	10MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Standard 2	0800 321 7788	£69	20MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓

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NAME AND URL	PACKAGE	PHONE NUMBER	COST PER YEAR	WEB SPACE	MONTHLY BANDWIDTH	POP3 ACCOUNTS	DATABASE SUPPORT	SHOPPING CART	VIRUS FILTER	FIREWALL	PHONE SUPPORT	EMAIL SUPPORT	WEB CONTROL PANEL	SERVICE LEVEL AGREEMENT
Skymarket (www.skymarket.co.uk)	Premium 1	0800 321 7788	£99	25MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
Skymarket (www.skymarket.co.uk)	Premium 2	0800 321 7788	£149	50MB	2GB	1	✓	✗	✓	✓	✓	✓	✓	✓
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EasyWeb	00800 8007 0070	£41.88	1GB	10GB	500	✗	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO PowerWeb	00800 8007 0070	£58.68	3GB	20GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO AdvancedWeb	00800 8007 0070	£131.88	4GB	50GB	1,500	✓	✗	✓	✓	✓	✓	✓	✗
STRATO Hosting (www.strato-hosting.co.uk)	STRATO EnterpriseWeb	00800 8007 0070	£179.88	20GB	100GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Trial (3 month)	0844 941 1000	N/A	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Starter	0844 941 1000	£23.88	500MB	Unlimited	20	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Personal	0844 941 1000	£41.88	3GB	Unlimited	500	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Plus	0844 941 1000	£71.88	10GB	Unlimited	1,000	✓	Option	✓	✓	✓	✓	✓	✗
Streamline.net (www.streamline.net)	Multisite	0844 941 1000	£137.88	20GB	Unlimited	Unlimited	✓	Option	✓	✓	✓	✓	✓	✗
Swish Hosting (www.swishhosting.co.uk)	Email	08445 67 69 71	£18	-	Unlimited	Unlimited	✗	✗	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Windows Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	Linux Hosting	08445 67 69 71	£66	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	eCommerce	08445 67 69 71	£90	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Swish Hosting (www.swishhosting.co.uk)	SiteBuilder	08445 67 69 71	£12	-	Unlimited	Unlimited	✓	✓	✓	✓	✓	✓	✓	✓
Switch Media (www.switchmedia.com)	Switch Standard	0151 236 9111	£159	1GB	50GB	500	✓	✗	✗	✗	✓	✓	✗	✗
Switch Media (www.switchmedia.com)	Switch Business	0151 236 9111	£249	10GB	150GB	1500	✓	✗	✗	✗	✓	✓	✓	✗
Switch Media (www.switchmedia.com)	Business Pro	0151 236 9111	£348.96	20GB	300GB	5000	✓	✗	✗	✗	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Parking	0870 765 6364	£52.88	25MB	500MB	15	✓	✓	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Forwarding	0870 765 6364	From £15	N/A	500MB	N/A	✗	✗	✓	✓	✓	✓	✓	✗
thename.co.uk (www.thename.co.uk)	Hosting	0870 765 6364	From £7.50	N/A	N/A	N/A	✗	✗	✗	✓	✓	✓	✓	✗
TwentyHost (www.twentyhost.co.uk)	Basic5S	0845 641 0776	£24	100MB	1,500MB	25	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Standard5S	0845 641 0776	£45	200MB	3,000MB	50	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Business5S	0845 641 0776	£70	500MB	7,500MB	100	✓	✓	✓	✓	✓	✓	✓	✓
TwentyHost (www.twentyhost.co.uk)	Advanced5S	0845 641 0776	£110	1,000MB	15,000MB	200	✓	✓	✓	✓	✓	✓	✓	✓
VARiHOST (www.varihost.net)	WordPress Basic	0208 144 7057	£47.88	2GB	10GB	10	✓	✗	✗	✓	✓	✓	✓	✓
VARiHOST (www.varihost.net)	WordPress Plus	0208 144 7057	£71.88	4GB	100GB	100	✓	✓	✗	✓	✓	✓	✓	✓
VARiHOST (www.varihost.net)	WordPress Extra	0208 144 7057	£119.88	unlimited	Unlimited	Unlimited	✓	✓	✗	✓	✓	✓	✓	✓
WebFusion (www.webfusion.co.uk)	Fusion Professional	0845 130 1602	£107.40	5GB	50GB	1,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Business	0845 130 1602	£179.40	10GB	150GB	1,500	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Developer	0845 130 1602	£227.40	20GB	300GB	5,000	✓	✗	✓	✓	✓	✓	✓	✗
WebFusion (www.webfusion.co.uk)	Fusion Reseller	0845 130 1602	£329.99	Unlimited	Unlimited	Unlimited	✓	✗	✓	✓	✓	✓	✓	✗
Web Wiz (www.webwiz.co.uk)	Windows Starter	0844 358 1450	£69.95	1GB	25GB	100	✓	✓	✓	✓	✓	✓	✓	✓
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Web Wiz (www.webwiz.co.uk)	Windows Business Reseller	0844 358 1450	£499.95	20GB	200GB	5,000	✓	✓	✓	✓	✓	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Starter Pro	N/A	£10.99	5GB	40GB	50	✓	✗	✓	✓	✗	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Business Pro	N/A	£46.99	10GB	80GB	500	✓	✓	✓	✓	✗	✓	✓	✓
Zebra Internet (www.zebrainternet.com)	Ultimate Pro	N/A	£79.99	Unlimited	Unlimited	Unlimited	✓	✓	✓	✓	✗	✓	✓	✓
Zen Internet www.zen.co.uk	Bronze (Linux)	0845 058 9000	£47.88	2GB	20GB	10	✓	✓	✓	✓	✓	✓	✓	✗
	Silver (Linux)	0845 058 9000	£95.88	5GB	50GB	25	✓	✓	✓	✓	✓	✓	✓	✗
	Gold (Linux)	0845 058 9000	£143.88	10GB	100GB	50	✓	✓	✓	✓	✓	✓	✓	✗
	Platinum (Linux)	0845 058 9000	£239.88	50GB	250GB	100	✓	✓	✓	✓	✓	✓	✓	✗
	Reseller (Linux)	0845 058 9000	£479.88	150GB	500GB	250	✓	✓	✓	✓	✓	✓	✓	✗
	Designer (Windows)	0845 058 9000	£59.88	2GB	20GB	-	✓	✗	✗	✓	✓	✓	✓	✗
	Developer (Windows)	0845 058 9000	£179.88	10GB	100GB	-	✓	✗	✗	✓	✓	✓	✓	✗

Golden rules to top hosting

We identify and explain the key criteria for success...

1 The best resources for you

Selecting your ideal package is largely determined by the kinds of resources and quantity of features you require from your hosting solution. Key criteria like web space and monthly bandwidth are important for those services likely to be subjected to heavy amounts of traffic, which is why package solutions for enterprise applications are typically much more expensive. The general rule of thumb is not to buy more than you need or underestimate potential requirements...

2 Competitive and reliable

The hosting market is big business and hosting providers do try to drive prices down in a bid to entice your custom. Use our chart to compare costs, but be sure to visit the vendor websites to keep track of the latest deals, as they change. Remember that low price should not always be a deciding factor and that paying a premium for a more reliable, trusted and experienced vendor can offer you much better value for money in the long term.

3 Putting you in control

Modern hosting is all about giving customers the power to set up, monitor and maintain their web space with minimal fuss. Most commercial vendors offer access to award-winning and intuitive control panels that enable you to log in remotely and intuitively tweak your account, without the need to relay complicated instructions down the phone. Be sure to find out from your potential host as much as you can about the control panel and request a demo.

4 Fantastic customer support

If all else fails and you need some extra help to get your hosting back online, then a commitment to future customer support is key. Many vendors offer a service-level agreement which outlines what you can expect here, however most will be more explicit about whether phone support is included or email contact is preferred. Think about what you need for peace of mind and factor good, comprehensive technical support against the price.

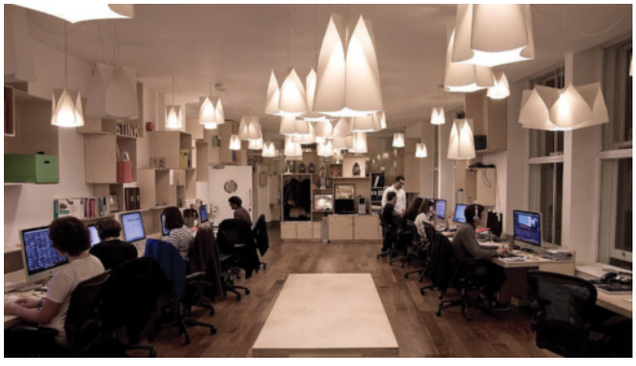
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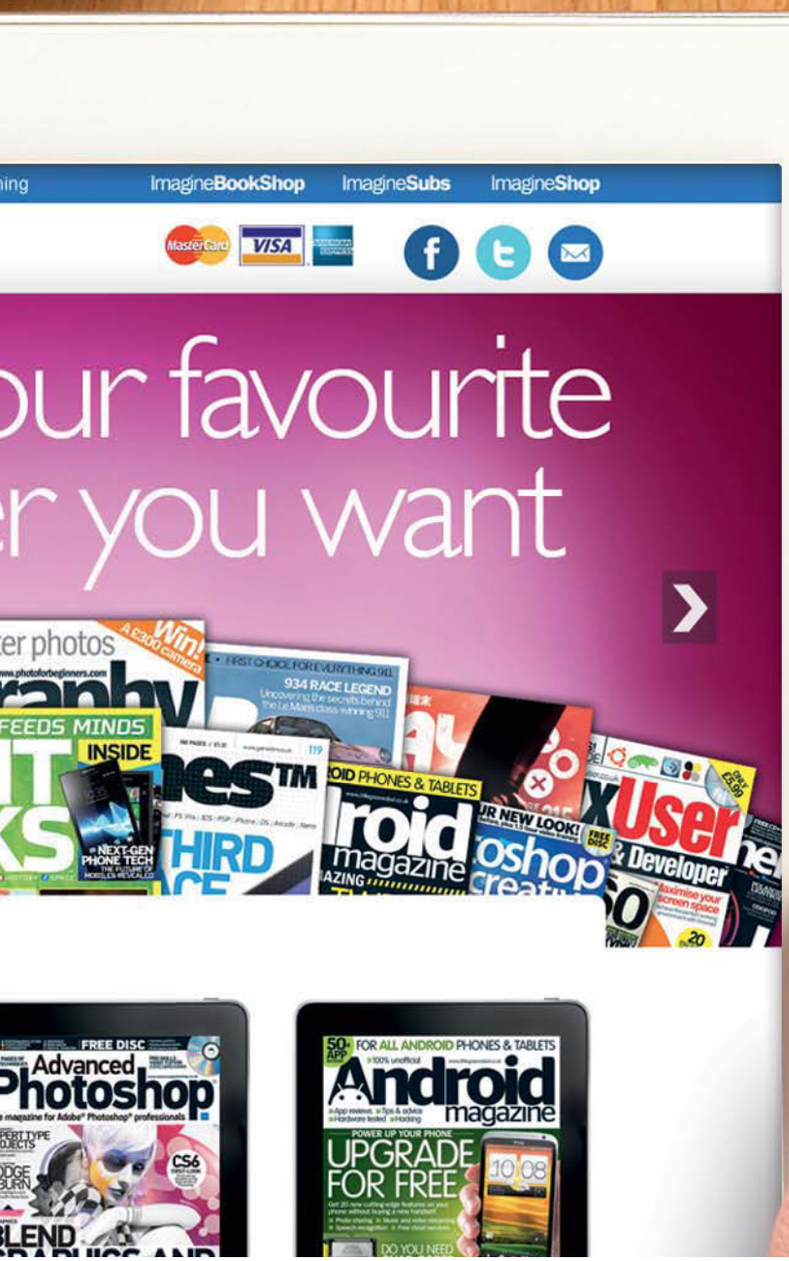
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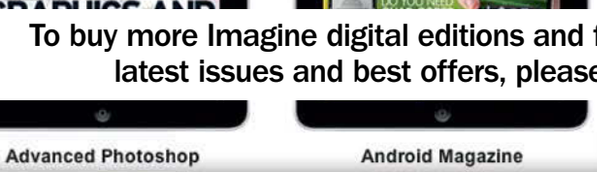
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1999
Web design Relic

Branded intro

The Aston Martin front page consisted of a single image that linked to the rest of the site. This allowed the company to present its brand instantly to visitors and kept down the page weight for quicker loading times.

Background image

Following on from the front page the remainder of the site adopts a similar style stance and uses a single background to create the canvas for the text.



1999
Web design Relic



Load time!
Page size: **30 KB**



08 seconds on a 28.8 kbps connection



2006
Web design Relic

Conveying motion

By 2006 Aston Martin had adopted the Flash platform to create its dynamic elements. Back then the site was using Macromedia Flash 5 to add moving images.

Aston Martin www.astonmartin.com

Aston Martin's trademark has always been quality and style and, thanks to a recent update, its online presence can now say the same



The Aston Martin brand is synonymous with class, sophistication, quality and style. And, the latest incarnation of the website epitomises all of these to create an online experience that marries perfectly with the product.

However, the website hasn't always been a true reflection of the elegance and flair that the current model has to offer. Back in 1999 the website used its badge as an entry screen to the site. This reflected the high standards of the car manufacturer and the site offered a similar experience.

By current standards, the pre-2000 site was simple and functional. Moving forward a few years and Flash was adopted to keep things current, offering simple slideshows for Aston Martin to savour. Finally, in 2011 Aston Martin adopted the latest standards to produce a web experience that truly reflected its quality and spirit for innovation.



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